Radio Guid AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

TELLS WHAT'S ON THE AIR-ANY TIME-DAY OR NIGHT



In This Issue:

\$200,000,000
SPENT EVERY
YEAR FOR THE
ENTERTAINMENT
OF LISTENERS

DOES GIANT STATION SPELL THE END OF CHAIN RADIO?

"CALL OF THE CHILDREN" BRINGS BEST LOVED MOTHER TO THE AIR

YANKEE VS.
BRITISH
BROADCASTING





A T LAST, the great day is at hand! In the next issue of Rabio Guine, 157 clever and fortunate men and women will see their names listed—as winners of the \$10,000 Radio Stations Trail Puzzle Contest. "Tie Pleasant." test. "Tis Pleasant, sure, to see one's name in print," as Lord Byron wrote—and it is especially pleasant when one's name is printed alongside a listing of prize money. representing a victory won by hard and honest effort

During the past week, the Board of Judges has been sitting in final sessions of analysis and judgment of the thousands upon thousands of entries which, during many busy days, have been classified carefully under their formal direction.

This closing chapter in radio's greatest puzzle con-test, commenced with a luncheon of the Board of Judges in the beautiful Eastman Casino of the Congress Hotel,

in Chicago.

Then the judges retired to the Chicago offices of Rabio Guiot, at 423 Plymouth Court.

Here, with the Chairman, General Roy D. Keehn, sitting as "chief justice," this final court of radio appeal reviewed all the evidence and brought forth its verdicts. The ceremonies of judgment opened with the formal reading of the rules of the competition, by the Chairman.

Man.

Almost without debate, it was agreed that in the interests of complete fairness, these should not be construed liberally, but strictly.

This decision of the judges had this very important effect: As a result of it, thousands of otherwise correct entries were eliminated—because of minor flaws or departures from the "letter of the law." A premium was thereby put up on correctness and nearly every prize-winner may congratuness; and as a result, every prize-winner may congratu-

late himself or herself upon a real achievement, in the face of very heavy competition.

Serving under General Keehn's chairmanship, are Mrs. Ernest Byfield, Dr. Preston Bradley, Mr. H. L. Kaufman and Judge Joseph Sabath.

The judges expressed themselves as being amazed

by the great interest in this contest, and by the many excellent entries received. Not only from the United States and Canada, but from foreign countries in many parts of the world, first-class solutions were sent in. Watch next week's issue, dated Week Ending May

AHEAD

Service is the function to which this department is devoted. Listeners, radio executives and sponsors may read here important items of caming events—may keep informed about programs in the making, ANY bour

HE same day frene Rich renewed her radio contract HE same day Irene Rich renewed her radio contract to run through the summer months, she signed to star in a play which will open June 2 in Chicago. Her private office in Radio City will remain vacant until fall, when the show opens on Broadway. She will make her broadcasts from Chicago during the summer.

Don Bestor will open the Pennsylvania roof, May 28, and remain there until he leaves for Hollywood to make a picture with Jack Benny. Billy Artzt, auditioning a new show on NBC entitled "Eight in One," has hit on a novel radio idea, and the show is sold if the has hit on a novel radio idea, and the show is sold if the prospective sponsor can purchase the services of Alexander Woollcott. Artzt has a 39-piece band, and each succeeding number will be played by eight different

members, so that no two men play successive pieces Billy thinks the radio audience is tired of name bands, and that it prefers novelty. The sponsor wants Woollcott to fill in with patter between numbers. The screen test that Ray Perkins took for Universal turned out okay... There is no signed contract, but the Yacht Club Boys have a verbal agreement that they will or on a thirteen weeks program with an option for it Borden Nonesuch Mincemeat company in the fall. A big time sponsor is flirting with Joseph Regners, who Borden Nonesuch Mincemeat company in the fall. A big time sponsor is flirting with Joseph Regneas, whe introduced vocal instruction on a morning program over WOR. Block and Sully have a clause in their Pebeco contract that provides they may leave with two weeks' notice, the only such contract in radio with the exception of Al Joison's. The clause was inserted so the comedy team could go to Hollywood when called to make a picture with Eddie Cantor, and provides that when they return to New York they shall finish the unexpired portion of the thirteen weeks for which they signed. George Givot, the Grik hambessidor, will take over the automobile spot vacated by Al Traban. take over the automobile spot vacated by Al Trahan . . .

Yearly for Listeners

DARE figures hardly tell the story of the tremendous forces brought into play to provide the daily radio fare of the nation. However, they are convincingly impressive when it is realized that upwards of \$200,000,000 are spent annually providing free radio entertainment. This gross figure is spent in two general directions, that of paying for air time, and paying for talent.

Often the cost of talent far exceeds the station charges involved. The artist's "stipend" is now one of the deep, dark secrets of the sponsor. No longer does he boast of paying Sir Harry Lauder \$15,000 for about twelve minutes of entertainment—not in this day and age, when decreased dividends are a tender spot with stock and bond holders of big corporations sponsoring radio programs. The salaries of great stars are whispered, and subject to gross exaggeration; but despite the change in times they still appear in the aggregate, like the computation of a national debt.

There are a thousand incidental expenses in connection with the program that run its cost to staggering proportions. The magnitude and east of a radio extra-

There are a thousand incidental expenses in connection with the program that run its cost to staggering proportions. The magnitude and cost of a radio extravaganza need not necessarily be an index to its appeal or popularity, but in recent years these elements have been synonymous. The most successful programs have been the most expensive. Turn the "MIKEroscope" on a few of the big-time radio presentations, and see how much it costs to make them tick and click.

Consider for a moment the staggering cost of a typical hour on any of the three large networks:

THE STATION COST:

Mailing and printing tickets. Cost of special announcer ... Sound effects

Scripts Special arrangement of music. Gag men Dramatic scripts for three min-Dramatic cast

The star performer Guest artists, two or more The orchestra leader Instrumental soloists

22-piece orchestra

Newspaper advertising and publicity

..\$12,500.00

(for out of town) 150,00 to \$1,500,00 50,00 to 750,00 80.00 50.00 to 500.00 100.00 a performance

> 100.00 to 50.00 to 20.00 to 500.00 250.00 25.00 to 1,250.00 150.00

25.00 to 500.00 22.00 per person

2,000.00 to 10,000.00 350.00 to 1,000.00 250.00 to 4,500.00 250.00 to 25,000.00 (Paderewski asked

the latter) 250.00 18.00 to per man

50.00 to 1,500 per show

Preeminent in a Sunday entertainment spectrum is the hour that has been starring Eddie Cantor. It is a

Preeminent in a Sunday entertainment spectrum to the hour that has been starring Eddie Cantor. It is not the most expensive programs your entertainment. He is, or has Chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over a nationwide network of the chase & Sanborn over the chase & Sanbo



Ai Joison and his second wife, Alma Osborne (stage name "Ethel Delmar") on the day they sailed for Europe a short time after their marriage.

By Henry Bentinck

FOR the first time in his life, the roving minstrel knew what it was to have someone near and dear, with him and for him. But before the marriage could be firmly established on this ground of mutual help, a devil with the horns of artistic temperament arose, and within a short time the Jolsons were convinced that they were incompatible. They did not get a divorce until 1919, but many years they lived apart.

All through these years of separation, however, Al and his wife were on the friendhest terms, visiting each other. Jolson is still friendly with this little woman who shared his first happiness and rise to fame. The responsibilities of married life impressed on

conscious of the fact that "out front" the fabulous J. J. was muttering to himself, "sensational!" In other words, a few days later the old Cantor's son was signed to appear at the new Winter Garden.

On his opening in the institution he was to enrich, he did not come out upon the stage until after

Also appearing in the production, "Bow Sing," were Kitty Gordon, Mitzi Hajos, Stella Mayhew, Tempest and Sunshine, Cliff Gordon and Barney Bernard. Is it any wonder that as a result of this combination of circumstances and stars, the one entertainer on the bill who later was to be more famous than all, found that

his praises remained unsung the next day by the hard-

avoid women—something un-usual in "show business"— and liked the company of men

and liked the company of men and conversation about horses much better. Whenever Al had any romances, whenever he "carried the torch," it was absolutely sub-rosa. Al was too shy to parade his lady friends before the world.

But at the same time the singer's great, good qualities, which today make him one of the best loved men in the profession, were beginning to de-

the best loved men in the pro-fession, were beginning to de-velop. It was noticed that despite his egotistical concen-tration on "shop," he was modest, always courteous whether with men or women. A charitable streak, too, prob-ably bequeathed by his re-ligious forebears, was upper-most in his make-up. During the early Winter Garden days AI frequently communicated with Hearietta, but by this time the couple

Garden days Al frequently communicated with Hearietta, but by this time the couple realized that their marriage was a failure. Ruby Keeler, was, at this time, first seeing the light of day from the windows of a Canadian cottage. Ma and Pa Keeler, at infrequent times after they had moved to Brooklyn and the family fortune took a slight upturn, probably saw Al from the balcony of a neighborhood vaudeville house or the gallery of the Winter Garden. If they did, he made no impression on them.

But a few of those fortunate intimates of the blackface comedian already were beginning to realize that they were in the presence of a genius. There was something about the young man in those days that impressed older and more seasoned experts. Soon audiences, too, felt Jolson's appeal. After his opening at the Winter Garden he appeared with increasing success in a long string of succeeding Winter Garden shows: "La Belle Parec," "The Whirl of Society," "The Review of Reviews," and "Vera Violetta." letta.

By 1913 he was co-featured with Gaby Deslys in "Honeymoon Express." In 1914 the Shuberts deemed that he was able and popular enough to be featured alone. This bonor was accorded him in "Dancin' Around." Still he had not reached stardom, but Broadwayites knew that Jolson's destiny was soon to be

Henrietta, back on the Coast, though knowing well she had lost the husband she once had loved so much, followed his career with great pleasure and joy. Almost a decade before, when accepting him as her mate, she had believed implicitly in his future success, and now that the hopes for him were (Continued on Page 38)

What Will the Radio Do?

A Question to Be Answered in Several Chapters

By M. L. ANNENBERG

President and Publisher of RADIO GUIDE

It requires no great foresight to realize that radio, carrying knowledge instantaneously to every spot on earth, must become the greatest force in education that human genius has ever devised, or can devise.

The march of education has been slow, difficult, uphill, especially for the millions whose fathers could not send them to colleges, or allow them to devote long years solely to the pursuit of education.

Education's Growth

Education, and the possibilities of spreading it, have necessarily developed slowly, through the millions of years or more that men have lived on earth, according to scientists, because education has depended on progress in other directions.

The first men had no language, each sought to tell the other when he knew, with signs. Then came language, gradually improving, from grunts and growls to articulate words, and men could tell and educate each other, each man sitting around the council fire able to acquire, by listening to all information possessed by all the others.

Next came a gigantic forward stride with the alphabet and written words. The exceptional man could acquire and hand on a book slowly written by hand or send his written message, sealed. That was progress. Knowledge no longer died with the man possessing it; it traveled on, written, through succeeding generations.

But books were few, costly, and ability to read was rare. A majority of the greatest men were illiterate. I recently read the statement that William the Conqueror could neither read nor write.

Greatest, Before Radio

Then came the printing press, greatest of all educa-tional achievements previous to the invention of radio. Where patient workers in monasteries had laboriously written and copied a few books, the printing press scattered books by millions, pamphlets, magazines and newspapers by thousands of millions. It could then truly be said by a great French educator to the school-teachers of France: "Teach children to read intelligently, and all knowledge is open to them."

All knowledge is open to boys and girls that can read intelligently, IF they can go to the library, find room there, know where to find what they want, or buy expensive books, and be wisely directed at home in their use. The printing press has made knowledge available, but with many IFS and difficulties. The self-taught man is rare, his teaching is never com-

The RADIO-TAUGHT MAN AND CHILD will be thoroughly taught, systematically, consistently and persistently taught, and, above all, taught agreeably, the knowledge made welcome, eagerly absorbed, easily retained.

In the past, men struggled pitifully, with the greatest sacrifices, for an education. Every schoolboy has read of Lincoln walking miles to borrow a book, sitting in front of a wood fire to read, or writing on a smooth board, planing off the board at intervals, thus getting a new, clean page.

Students in the ancient University of Paris, went to their classes in cold stone halls, no fire, furniture unheard of, in the morning, before daylight, to work, make notes with such defective lighting as would not be tolerated in the cow stable today. You read of students climbing high steeples to continue their studies, late, by moonlight.

Contrast with that, the education of the future, BY RADIO. The teaching of the world's greatest men will be available free of charge, to every mind willing to receive it, to

every adult and every family of children.

There will be fascinating courses in radio education, supplementing the work of public and private schools, for children and the young people. And for men and women lacking early opportunity, there will be "radio night schools," calculated to supplement and increase the ability of workers in many lines.

Radio and Universal Language

The need of a language, universal, used all over the world, enabling every man to talk to every other man on earth, improving human relationships, minimizing danger of misunderstanding and war, is recognized by all. Radio would make possible and easy the teaching of a universal language, English, for instance, should it be chosen.

Suppose that the King of Abyssinia, who proudly claims direct descent from King Solomon and the Queen of Sheba, should decide: "I want all in my capital to learn English." The thing could be done easily, with a few scores of receiving sets conveniently located, a few loudspeaker sets in the public square, all the King's subjects commanded to attend and listen attentively. The thing would soon be done. They might not be taught all of the English of Shakespeare, or even of Walter Winchell, but they would soon know as much as an Abyssinian would need to know in dealing with English and other travelers.

When the public schools were first talked of, a silly hope was expressed by one high authority that such a thing would never appear in his part of the country for another hundred years.

Freedom of the Radio

When the printing press first appeared, it was interfered with, hampered, licenses made necessary, books allowed printed,

only by special dispensation.

This vicious spirit of INTERFERENCE WITH THE SPREAD OF KNOWLEDGE which seems inborn among men holding brief authority, made it necessary to put in our Constitution, as we very fortunately did, full protection for freedom of the press.

The common sense and good judgment of those in authority now will surely give full protection to freedom of the

radio, without constitutional amendment.

If freedom of the press is important, letting newspapers print information that enables citizens to protect themselves, how much more important is freedom of the radio destined to carry information and education simultaneously to every family in the nation at the same moment?

Doors and Windows Tax

In old European countries, Italy and France among others, a law of "doors and windows" once taxed fresh air and sunlight. Royal authority put a tax on every door and window, on the theory that doors and windows let in air and sunshine, that belonged to the King. Whoever made holes in a wall to let in sunlight and air should pay for the privilege.

That would not be tolerated in America now. The people would say: "Air and sunshine belong to everybody. It is no-

body's business how much of it I use.

With ten thousand times more reason, it can be said that the sunlight of knowledge, pleasure, happiness coming on radio waves through the ether, should not be hampered, taxed or censored. It is the property of all the people, as much as air and sunlight, and should be as free to all.

Under enlightened government there will be NO INTER-FERENCE WITH RADIO, THE WORLD'S GREAT-EST BLESSING AND DESTINED TO BECOME THE GREAT AND UNIVERSAL TEACHER.

Yankee vs British Radio Two extremely interesting analyses of the differences between British and American broadcasting methods are supplied by two brothers, each in unusual position to weigh the facts. One, Mr. Roger H. Eckersley, Director of Entertainment for the British Broadcasting Company, is in this country now to investigate American methods of conducting radio. The other, Captain Peter P. Eckersley, former Chief Engineer of the B. B. C., expressed his opinions while on a visit to America last Fall.

The means of the Masses Febersley are presented.

The views of the Messrs. Eckersley are presented

berewith:

Case for the British

MERICAN radio and "the way Americans do things" are a constant source of wonder to Roger Eckersley, director of all entertainment for the British Broadcasting Company. He is in this country to learn something about American program methods. Not that Mr. Eckersley hopes to make British radio (or "wireless," as it is termed in England) conform to American standards. This, he contends, would never suit the British temperament. Americans are an erratic people, he finds, while the British are a little more staid and less likely to be exacting in their demands for variety and the opportunity to dial any of a hundred stations.

Discussing radio in Great Britain, Mr. Eckersley re-

Discussing radio in Great Britain, Mr. Eckersley reveals certain facts about the operation of the British Broadcasting Company which are generally unknown in America. The BBC for instance, is a monopoly, controlled by the Postmaster General who collects taxes on receiving sets and who appoints the board of governors of the BBC. Sir John C. W. Reith is director general Aside from these two functions, the Postmaster General leaves radio pretty much to itself, to run the business of entertaining and instructing its audience as it sees fit.

The BBC, says Mr. Roger Eckersley, is a public utility corporation, and is supported solely by money received annually in taxes paid by owners of receiving sets. Inasmuch as there were 5.621.469 such sets in Great Britain on August 31, 1933, the tax assumes considerable proportions. The annual tax on each radio set is ten shillings, the equivalent of nearly \$2.50 at the current rate of exchange.

Further, the BBC is not a profit-making organi-Discussing radio in Great Britain, Mr. Eckersley re-

Further, the BBC is not a profit-making organization. In the beginning it was financed by a group of radio manufacturers, but these men have been

of radio manufacturers, but these men have been recompensed for their investment.

Of course the government benefits by its operation. Of the ten shillings collected from each licensee, the government collects five shillings, fivepence; the British Broadcasting Company gets the remainder, four shillings, sevenpence. The government's share—somewhat more than lifty percent of the total—is apportioned between the Post Office Department and the Treasury An income tax is paid on the difference between the income and the revenue expenditure. An additional contribution is made by the BBC to assist national finances.

finances.
There are no profits payable to individuals or stock-holders. Consequently, the BBC operates under government charter and is protected from competition.
"Americans do things in the grand manner," Mr Roger Eckersley says, pointing to the elaborate studios maintained by the networks and, more specifically, to New York's Radio City, Nevertheless, he has two faults to find with radio as it is operated in these United States.

In the first place, radio in this country has not the same regard for relative continuity of programs, he points out. A program of symphonic music may be followed without pause by a ribald comedy show. In England, the broadcasters endeavor to swing the programs gradually from the serious vein to the lighter. If it is necessary for the program directors to follow a serious show with a variety program, he says, the station remains silent for three or four minutes.

This permits the English mind to adapt itself to a point where a program in an entirely different mood will be best received.

His other criticism of American radio, concerns the handling of certain commercial (Continued on Page 17)

Case for Americans

WHILE Roger H. Eckersley, director of all entertainment for the British Broadcasting Company,
believes that the English system of broadcasting
is the best possible for the English temperament, his
brother, Captain Peter P. Eckersley, former chief englin
eer of the BBC, believes it is managed by an autocrat, and that it is dull and vastly inferior to the
American system.

Mr. Roger Eckersley expresses his views on American and British radio in an interview. His brother's
opinions are expressed in a transcript of an address delivered last Fall over an NBC network. Both opinions

come from outstanding authorities on radio (or "wireless") in England, Captain Eckersley, the first man to broadcast in England, is now a private consulting engineer, and one of the leading radio technicians of the country. His address was made after a trip around the world, spent in dress was made after a trip around the word, spent in observing radio in various nations. Australia, he says, possesses the worst system, operating the public service (or sustaining) method of broadcasting, as well as the American commercial system, simultaneously, he says, they have managed to achieve

the worst features of both systems. He estimates that there is a radio receiving set in every other house in

England.

Captain Eckersley herewith describes the typical British radio day which starts at 10 a. m.:

"Meet the announcer. He is a very highly cultured gentleman. He comes from Oxford which is the place where all snobs come from. He is a man who is chosen because he is able to mispronounce a ny name with perfect poise. He is a man who is probably chosen because of exceptionally good family, and he reads a little like that when he is reading the first general news bulletin.

bulletin "You have now met "You have now met the announcer. He is go-ing to start to talk to you. He is going to start at 10:30 a. m. We have no setting-up exercises or anything like that. I don't know why Per-



Roger H Eckersley, Director of Entertainment for the BBC, from his most recent photograph, taken in a control room of CBS. Note the eagerness of his expression; Mr. Eckersley is keen to learn all he can here, for the improvement of British radio—where he thinks Yankee methods will apply

haps we don't need setting-up, or perhaps we are lazy. We have no broadcasting until the broadcaster announces the weather at ten-thirty. It is a gloomy forecast that starts the day. It is really not addressed to the ordinary listener; it is addressed to the men who sail small boats around our coast, carrying coal and bits

of stuff from the different ports of England. There is liable to be a storm and then, of course, people have to rush to port. So you hear this announcer reading very slowly that the weather is unlikely to be suitable for a small boat.

"Then, at 10:35, after be has said four words, you

Captain Peter B. Eck ersley, former Chiel En gineer of the British Broadcasting Company as he looked when he arrived in America to investigate American methods of broadcast-ing

get a religious service. Every day a religious service is conducted from about 10:30 to 10:45. On Thursday afternoon, I will mention incidentally, there is another religious service. A good deal of religion is beard on

religious service. A good deal of religion is beard on Sunday.

"At II o'clock a woman talks about how to cook your dinner. She is also very cultured and she reads her talk. She does not talk to you as I am talking, extempore. That is not allowed in the BBC.

"At mid-day, a certain brightness steals over the ether with what is really a rather good program. The BBC has nothing to do with it. They put a microphone into a hall where somebody is playing some cheerful lunch-time music. If you are at all hungry you can hear the clatter of the plates. It is a stimulus. It can hear the clatter of the plates. It is a stimulus, It is pretty good,

"As an alternative to this lunch-time music you can have an organ in some cinema. There are two programs to choose from. In order to make a variation in the program, one day they will put the organ on one program and the lunch-time orchestra on the other. The next day they will reverse the process.

"At 2:30 the children are educated—the children who listen-in in the schools are educated. That is to say, somebody will get up and tell them that William the Conqueror landed in our country in 1066, and that probably he was followed by his son in 1087, and that Stephen came in 1100. It is a formal kind of education. To my point of view, I don't think you can have (Continued on Page 37)

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Roth Rotin's letest photograph, taken shortly after the was made a soloist with Charles Barnet's orchestra

13 programs, but less money and lewer programs won not interest bim.

WITH THE SHOW of May 13. Josef Pasternack takes up the baton for the Family Theater of the Air, and Billy Artzt fades from the show ... Already all the and Billy Artat fades from the show ... Already all the maestros are trying to land the assignment with Eddie Cantor's 1935 program for Pebeco. Phil Spitality is the first to try ... Guest stars will be featured each week until further notice on the Terraplane Travelcade, with comedy a forgotten element ... Big Freidy Miller will go to Pittsburgh to do a test for a soapmaker. If his show clicks, he ll network it in the fall ... Walt Disney and Wheeler and Woolsey are in line to repeat on the Hall of Fame, with the comedy team already sonsor, but inside dope is that CBS will get Cantor and the Hall of Fame with the two shows making up an hour to oppose the present Chase and Sanborn spot on Sunday nights ... Tames Melton, after "Blossom Time" and due for "Eileen," may be the permanent male lead opposite Gladys Swartbout on those Pulmolive operettas.

Musical Rallies

NICK LUCAS, Columbia's crooning troubadour, is NICK LUCAS, Columbia's croosing troubadour, is going on the stump this summer, guitars and all for his friend Harold G. Hoffman, Commissioner of Motor Vehicles for New Jersey, who is running for Governor of that state. Nick, a native of Newark, plans to sing and play at various political rallies during the summer. Already be has scheduled a series of speeches in every part of the state in behalf of his old friend.

Tony Wons' summer cottage is at Eagle River, Wisconsin, heart of the Dillinger manhunt. A few days ago, Tony sent the aged caretaker of the place a wire: "If Dillinger invades the house, don't offer a wire: "If Dillinger invades the house, don't offer any resistance."

The caretaker wired back: "Had already reached that decision myself."

GEORGE BURNS-and his wife, Gracie Allen, are now back in Manhattan, after a stay of several months before the Kleig lights of Hollywood. This completes the "six-some" of comedians and their wives who all live near one another on Central Park South, and who are inseparable friends—George and Gracie, Goodman and Jane Ace, and Jack Benny and Mary Livingstone,

Bing Plans a Rest

BING CROSBY will finish his current radio series at the end of May, and when has has finished filming "She Loves Me Not," the big Broadway college life hit, he will slink off for a good rest. However, he is scheduled for a personal appearance tour which will bring him back to New York again this summer. After that he'll return to Hollywood for another movie and is expected to return to the air in September or October,

Kate Smith will soon be on her way back to Man-hattan from California after a highly successful vande-ville tour, which has lasted considerably longer than originally scheduled.

ELIZABETH LOVE, heroine for the past two years of "Roses and Drums," has left the cast to play in a London company of the comedy hit, "She Loves Me Not." Reed Brown, Ir. who was opposite her in the radio series for that period, is now playing the lead in the New York production of the comedy, replacing John Beal, who has gone to Hollywood. After a recent Ed Wynn broadcast, two girls approached the comedian and told him they were writers for an out-of-town newspaper and would like an interview. Wynn sat down with them and they began to pop the questions at him. He answered very willingly, until they asked him what he did before he entered radio. Right then and there the interview was ended. Did Wynn burn up! From now on the Chief will stick to his horse instead of interviews.

Audition Causes Stir

IJARRY BARRIS, composer of "I Surrender, Dear," "Little Dutch Mill," Lies," "Mississippi Mud," et cetera, will be master of ceremonies at the opening of San Francisco's new Music Box Night Club Thursday, May 17. Barris, you may recall was one of Paul Whiteman's original rhythm boys with Bing Crasby and Al Rinker... The audition of Frank Black's Viennese operettas for Lucky Strike last week, with James Melton and Jessea Dragonette, seems to be one of the chief topics of conversation around the NBC aircastle. Those who heard it are still raving, and Jimmy Melton says, in his best Southern lingo, "It's bootiful."

One of the alert minds in the NBC sales department who has been quick to sense a change in trend of air entertainment in (Continued on Page 33).

of air entertainment in (Continued on Page 33)

Dragnet for the Gags and Wits of Radio

REVIEWING RADIO By Martin J. Porter

T IS A tradition along Radio Row that all those clever quips, epigrams, wisecracks and occasional flashes of philosophy which appear to be out of the mouths of radio celebrities really are the output of

stooges for their brilliant utterances, and I was loath to believe it. So I figured it would be an interesting experiment to meet some few artists vis-a-vis and tax them with the task of giving birth to an epigram or

Most of them I had to call on the phone, but I wouldn't leave messages. I didn't want to give them time to employ outside talent. And so I can say with certainty that the following cracks are spontaneous but I can't prove of course that they are original. Read these and weep:

"The radio microphone is the Salvation Army for nely ducklings who discovered they could sing act or play."

could sing, act or play."
--Mario Chamlee

"A studio was once a place
where models posed for artists.
Now it is the place where artists
pose for anybody."
—Grace Denaldsen (Den Hall Trie)

"Radio was first intended for armchair relaxation at home. Now it's something you listen to while crossing town in a taxi."

"If wives would stop acting like governesses, the divorce courts would be half empty."

—Beatrice Fairfax

"To attain perfection, enu-late the hammer. Keep your bead; don't fly off the bandle; find the point and drive it home; make mistakes, and start all over again, and remember-the bam-

and that listeners' likes and dislikes as expressed, testify to high mental caliber."

"Radio is an industry where the artists who have their andiences in the palms of their bands need never worry about the listeners' twists of the wrist."

—Gertrude Berg (of the Goldbergs)

"Radio performers who go high bat should always remember that by a flick of the fingers the listener can turn them into an orchestra."

"My advice to radio performers who are still wary of the mike is: Don't worry when you stumble; remember a worm is the only thing that can't fall down'."

—Athur Boran

"Always remember that it's better to have a bird in the band than to invite two of them from the Broux

"Radio can't compete with a newspaper because it bas no crossword puzzles and you can't wrap up your lunch in it."

-Annelle Hanshaw

"Broadcasting has been known to cure dealness—but lately it has been encouraging it."—Edith Murray
"Nothing has done more than radio to put business on a sound basis."—Donalt Novis
"Wasn't Venus de Milo lucky to have existed in a previous eral Imagine her today, being forced to turn off the radio with her teeth!"—fred Allen

WE HAVE the press agents to thank, too, for so much reading matter about the precious old violins, which seem to be concentrated among the bandleaders of the radio world. Every once in a while we hear of one of these fiddle owners losing the instrument, or inadvertently sitting on it, and we are moved to shed

It is Enric Madriguera who proves to us that these fiddles are nothing to worry about, if you confine them

aree music.

Enric told me the other day that if you are on the receiving end of a radio program, you can't tell, during a dance number, whether a fiddle is a Strad, a Guarnarius or a two-dollar instrument out of a hock shop..

GRACIE ALLEN and George Burns arrived in New York from Burns arrived in New York from the Coast, and raised particular heck with the railroad porters when they couldn't find a small suitcase which was included in their baggage. Nobody could find it. And then, when Gracie opened a large traveling bug, she discovered that she had packed the "missing" suitcase INSIDE the big one. the big one,

their personal press agents, who find most of them in the humor magazines. They say that B. A. Rolle owes much of his fame to a press agent who publicized Rolle by sending to each columnist daily, a very clever crack; and we all know that Rolle is the last man in the world to eneal facetions!

Se I've been wondering if it is at all possible for a radio artist, whether he be comedian, singer, actor or musician, to contribute epigrammatic quips with-

What put this notion into my head was the dismal What put this notion into my head was the dismal lack of humor and spontaneity which characterized a dinner attended by comedians last week. They had gathered to hang a plaque in honor of Joe Miller's anniversary, and the only wheeze audible in the joint was that of Colonel Stoopnagle, who wanted to know why they didn't hang a comedian instead. Otherwise, there wasn't a gag in the place, nor an epigram, nor even a remote scintillation. Thus it appeared that the tradition about press agents and script writers doing all the clever ghosting might be true.

Still, it seemed to me to be a tough world where professional people have to depend on anonymous

professional people have to depend on anonymous

Arlene Francis (right) Is one Impersonator who believes that costume and make-up aid a char-acterization. Note carefully what she is wearing

registering her pleasure at being made a member of the cast of "45 Minutes in Hollywood"

mer is the only knocker in the world that does any good."

-Will Osberne good." —Will Osberne
"Music is an international language—the language

of love. But much of the radio music speaks only with profanity. -Enric Madriguera "What radio needs is more sense and less censor."

—Tony Wons

"I think the intellectual capacity of the radio audience is grossly underestimated. Generally, I find, through letters and contact, many subjects requiring intelligent understanding; and I find that the average listener writes and speaks about them with exceptional brilliance

The World's Best-Loved Mother

ADAME Ernestine Schumann-Heink, the great contralto, now in the fifty-sixth year of her illustrious career, has experienced few triumphs to equal her newest venture, that of being on a commercial radio program with a thirteen-week contract.

But of far greater importance is the gratification she gets from the billing which her sponsor has given her, that of "the world's best loved mother."

"It is one of the most beautiful things that could be said about me!" she exclaimed when interviewed recently.

"Mother love is the greatest, most beautiful thing in the world, and my heart goes out to those who have not known or experienced it." Madame Schumann-Heink is the mother of eight

children, grandmother of eleven, and great-grandmother of four, so she should know whereof she speaks.

Even more than mention of her beautiful music.

a reference to her family will bring to her eyes a joyous

"I am proud of my family," she said, "and more than proud that my career did not at any time interfere with my home life. I think I have disproved the belief that one cannot be a great artist and an affectionate mother at the same time."

Certainly there is no question that the 73-year-old diva has been both a great artist and an ideal mother Her radio works awes her.

"I love it!" she exclaims, "Ach, what a blessing to the world it is! To think of its possibilities fills me with a kind of awe, a reverence for the advances of science.

"And it makes the finest music available to the humblest in the land. I sit in California and listen to Toscanini conducting in New York, and I weep like a child. Perhaps it is not altogether for the loveliness of the music."

child. Perhaps it is not altogether for the loveliness of the musse."

There is another aspect to Madame Schumann-Heink's awe for the little black box into which she sends her beautiful voice. She is awed when she thinks of the tens of thousands of listeners. For all her years of public appearances, and before all the world's greatest personages, she gets "mike fright" just as does the youngest recruit to the entertainment world.

"I have sung before the radio many times," she says; "at Christmas, on Armistice Day, and on other occasions, and always I am what you call 'jittery'—nervous, uneasy.

"If it were a great concert hall, or an opera house. I would not mind.

"But there are so many listening, and one cannot

"But there are so many listening, and one cannot see them. Always there is the question—will they un-derstand?"

Madame Schumann-Heink would have young sing-Madame Schumann-Heink would have young singers beware the dangers of the radio. The delicate microphone, she points out, is as ready to pick up and register the false as it is to amplify and beautify the true Her views on this point are noteworthy:

"One must know how to sing before attempting this new medium of expression. Young singers nowadays are too eager to reach the top quickly. To succeed

singer you must have a voice. You must have

"You must be patient, and not afraid of hard work. Above all, you must deny yourself luxury, be content with simple living, and not permit yourself to be beaten by a few disappointments." The story of Schumann-Heink's own life, the manner

in which she rose above hardships and disappointments to reach the pinnacle of fame, qualifies her amply to give such advice to ambitious young singers who are eager to follow in her footsteps.



Most recent phetograph of Madame Ernestine Schumann-Heink. Observe the medals she wears. They were presented to her in recognition of her singing for veterans and soldiers during the World War

Meter: Original appearance of Loretta Clemens, NBC actress, took place in Marblehead, Ohio, just 27 years ago on May 12. Which accounts for Loretta's flying visit there to play a return engagement—but in a different role. Just a happy return.

Meter: Or should one say "mater"? For, remembering that a boy's best friend is his mother, Arthur Boran will hurry from his broadcast May 17 to give an intimate impersonation of Arthur Boran being a good son at mama's birthday party.

Meter: Raymond Paige, the orchestra leader, is get-ting reticent about his age. Hence anyone wanting to know how old Ray becomes on May 18, will have to go to the party and count candles.

Interlude: For six weeks. Rudy Vallee will enjoy the delights of a New England vacation following his departure from Hollywood and prior to opening for the summer at the Pavilion Royale, on Long Island.

Coming Up: From now on when you say "Colo-

nel" to Duchin, don't smile. For Eddie is the most recent radio name to be added to Kentucky's list of Colo-

Statie: Enric Madriguera, a tango king at New York's Waldorf Astoria, must explain to a jury that pretty Gay Delys is just a lot of interference in his life. He must also tell why he shouldn't pay her \$100,000; for, says Gay in suit, lithe Enric loved and lied.

Static: CBS has ordered New York's Taft Hotel, and Buddy Welcome, relief orchestra leader there, to refrain from using the name "New Englanders," Barney Rapp was suing both leader and hotel for this

Statie: Pete Bontsema of "Al and Pete" accused by wife, Julia, before Judge Desort in Chicago, of carrying hillbilly tactics into the parlor much to her physical distress. No contest, so Mrs. Bontsema won decree after 10-year union.

Meternagie: Three little candlenagies appear on the

career. May 24 marks their third anniversary with CBS; it also marks the date when, with the Casa Loma band and the entire Camel Caravan, they move out to Glen Island Casino for the summer. There will be a party-

Signed On: "Singin' Sam" (Harry A. Frankel) now has something to sing about as he sojourns at Justamere Farm near Richmond, Indiana. On May 2, in the Hoosier town, Harry took to wife, Miss Helen (Smiles) Davis of New York, and is honeymooning in the bucolic retreate.

Signed Off: A tragic believe-it-or-not accident has cut short the career of John Langley, first violin in Rex Battle's Royal York Hotel orchestra, Toronto, Langley, only 28 and one of Canada's most brilliant musicians, was hunting; he blew off his left forelinger with a

NEW SONG LEADS

A SONG that leaped into instant popularity, "Beat of My Heart," led the fist of those played most frequently over the networks during the last week, with the number that led the week before, "A Thousand Good Nights," a close second.

Since its introduction, "Best of My Heart" has achieved popularity unprecedented during the year, as is evidenced in the fact that during the week previous, it appeared in neither the list of hits played most frequently nor the list of bandleaders' selections.

Following is the table compiled in RADIO GUIDE'S summary for the week:

TEN SONGS PLAYED MOST OFTEN ON NETWORKS Song Times Played at of My Heart 25 Thousand Good Nights 24 Little Man, Big Day Little Man, Big Day Riptide Love Thy Neighbor Love Go Wrong The House Is Haunted Do I Know It's Sunday Waitin' for Katy

OF OUTSTANDING HITS A Thousand Good Nights Riptide Beat of My Heart Beat of My Heart
True
Dancing in the Moonlight
Infatuation
As Long As I Live
Love Thy Neighbor
Do I Know It's Sunday
Little Dutch Mill

YOUR GROUCH BO

OUR reactions to a radio program are important, OUR reactions to a radio program are important. If anything annoys you there must be a good reason for the annoyance, and program directors are interested in correcting their errors. Some little thing may be disturbing you and spoiling your complete enjoyment of a broadcast. It can be corrected if you give expression to your thoughts.

Don't codule radio grouch! Get it off your chest!

"Your Grouph Box" is the listener's safety valve and

"Your Grouch Box" is the listener's safety valve, and the escaping steam blows the warning whistle for pro-gram directors. Send in your criticisms. They may help to eliminate things that are annoying you and many

millions of other radio fans.

Don't worry about the phraseology of your letter, or whether it is construed as destructive or constructive. If it points to a jarring element in broadcasting, the "Grouch Box" is your forum. In the language of that illustrious American statesman, the late Theodore Roosevelt, "Stand up and speak up."

In radio improvements are being introduced by the

veit, Stand up and speak up."

In radio, improvements are being introduced by the hundreds every year. Your radio grouch, clearly expressed, may be the direct means of bringing about one of these advances. This can not happen if you keep your pet peeves to yourself; it can only happen if you will express them as honest criticisms and helpful suggestions. Ranto Gume reserves the right to print any letters received.

Here is a suscinct criticism of realizations.

Here is a succinct criticism of radio manners. Do you agree?

you agree?

Dear Editor: It is so easy for those sitting in a comfortable chair, and listening in, to tell an announcer what to do and what not to do. Yet, whenever two of them seem to be placed on an assignment, why must there always be a meeting of a "mutual admiration" society as each of them extols the virtues of the other when the mike is switched from one to the other?

And why, oh why, must aunauncers, speakers, singers and all, continually say "thank you"? It is we, the listeners, who should say "thank you" when we enjoy the privilege of listening.

Fariheadt, Minn.

Radio has improved—is improving—faster than any other art or science in man's history. This brilliantly rapid advance has been helped immeasureably by the alertness of sponsors and broadcasters, to accept sound criticisms from listeners. You the listener, are the one who must be pleased. Tell what does NOT please you to "Your Grouch Box", in care of Radio Gume, 554 JFifth Avenue, New York City.



Both an exciting panorama in words and a pene-trating analysis, the "Confessions of a Bandmaster" bas commanded the attention of every reader of Radio Guide interested in the broadcasting of music. The stark frankness of Mr. Lyman's extraordinarily buman docu-ment is equally as engaging as it is challenging. With the presentation of this narrative drawing to a close, the evidences of reader interest continue to multiply Herewith is the eleventh instalment

By Abe Lyman

By Abe Lyman

1ELL song pluggers I never rehearse any number on the job, so they offer to have an arrangement made as an inducement. Each music publishing house employs one or more arrangers, but they'll turn out the same kind of an arrangement for my band as they would for another. So I'll have nothing to do with them. As a matter of fact, I pay \$50 each for my own arrangements, which are made by one of five boys in my band. They are the best in the business,

I will take a piano copy from a plugger, however. One of the pianists plays it several times, and if we like it, I turn it over to one of my arrangers. He takes a week to complete the arrangement, and it is then distributed among the musicians.

Sometimes they offer me money to plug a song for them. Frequently they offer me a flat rate per plug; that is, a fixed amount for each time a number is played over the air. I have only one answer to this type of song plugger:

"Scram!"

A bandleader can make plenty of money if he wants

A bandleader can make plenty of money if he wants A bandleader can make plenty of money if he wants to let himself in for the type of chiseling necessary to get it that way. But if the sponsors find out about it, the bandleader lets himself in for plenty of grief. According to the theatrical paper Variety, certain sponsors recently learned that bandleaders on their programs were accepting money from outside sources, and immediately shaved their salaries. Some of the bandleaders out

immediately shaved their salaries. Some of the band-leaders quit,

I have made money on songs I have written, and songs in which I have bought an interest. I also have lost money hecause I failed to see the possibilities of a hit song. One such incident cost me somewhere in the neighborhood of seventy thousand dollars in cold cash. Johnny Schoenberger, one of the boys in my band when we first played in California, had written a song he had titled "Whispering." He offered me one-third interest in the number for one hundred dollars. I turned him down.

"Whispering" was published and, you'll remember, became the greatest hit of the year. To add to my regret over my refusal to buy, we played the number over and over night after night. The chorus seemed to be composed of the words: "Farewell to seventy thousand dollars."

The song made nearly two hundred thousand dollars before it lost its popularity.

Abe Lyman with a group of celebrities in Hollywood, on the occasion of his recognition as the leader of "the Favorite Band of Movieland." (Left to right) Abe Lyman, Walter Winchell, Ruth Etting and Edward G. Robinson

A few years ago a really popular tune made money. A few years ago a really popular tune made money. Each sheet sold for sixty cents and had a long run. Radio has changed all that. Constant repetition of a tune over the radio tires the public. They turn to new numbers after two or three weeks. In addition, prices on sheet music have dropped considerably. Record sales have dropped off, too, and the prices on records are down. All of these causes contribute to lowered incomes for music publishers and authors.

In the old days, too, more tunes were stolen, some of them lifted brazenly from popular numbers that had gone before. Today, the American Society of Composers, Authors and Publishers, inspects each tune and, if it is obviously a steal, ASCAP will not sanction its publication.

Song publishers of course, are in the business to make money. And they can't accomplish this purpose if they produce numbers which do not attain popularity. Because of the terrific output of songs in quantity, it has been necessary for the publishers to devise methods of having their songs played by the popular bands of the country and sung by popular stars of the radio. Since radio has shortened the life of a popular song, radio must be used to plug (promote) a song after publication. That is why the song pluggers (they hate the term and would sooner be known as "contact men") are used to establish contact with the stars and the used to establish contact with the stars and the

The publishers themselves are song pluggers in a

Help Radio Guide to Serve You

Radio Guide To Serve Tou

Radio Guide an advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

This, then, is YOUR magazine. It is made for you and by you. The pride Radio Guide finds in its fast growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publisher with indications of your wishes. Only with your help can the success of Radio Guide be expanded and its service to you thus increased. to you thus increased.

You are not only invited, but urged, to offer-constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, Rapio Guine, 551 Fifth Avenue, New York, N. Y.

sense. They entertain lavishly, and of course expect a plug for their songs when the opportunity arrives. They do not ask for a plug, it is one of those unspoken requests which are understood on Broadway.

I have many friends among the song pluggers. In fact, every one of them is an intimate associate of mine. Nevertheless, I scan a new tune very closely before I'll jeopardize the popularity of my band by playing an unworthy number.

I had an argument once with a publisher friend, and it cost me a great number of hit tunes. It happened this way: I had written a tune—a good tune I thought, and this publisher accepted it. He failed to publish it for a month or two, and I asked him about it. I wanted the money due me for the number. The publisher refused to make an advance on royalties, and also refused to return the song. Instead, he placed it in his files where it has been collecting dust these many years. When he refused to play ball with the song, I swore I would not play any number that came from his publishing house. I stuck to my tow for a year—a year, unfortunately, when most of the hits were coming from that same publisher.

I consider the most important part of a band-leader's business to be that of playing request numbers. It is the matter of giving the customers something they want. I make it a point never to refuse to play a favorite tune for anyone, whether the request comes by mail from a radio fan or is made in person by a patron in any cafe in which I happen to be playing.

Requests sometimes are a headache. It is necessary for the band to have arrangements on hundreds of different numbers in order to anticipate the numerous and sometimes strange requests for "that number you can play better than anyone else, Mr. Lyman!" It means that we must did frequently through heaps of old numbers to find the one requested, and that, the event we haven't the number, we must try to play it by ear. Nothing is too much trouble, however, if we are able to please the customers.

Often my advice, are about as follo



give detailed information about the radio equipment.

GIANTS

WilEN President Franklin D. Roosevelt pressed the key in his White House study, sending a dot to Cincinnati and thereby officially putting WLW, the world's most powerful broadcast station in operation, did he also set a startling punctuation mark in American broadcasting?

The new Crosley superpower station is one of the outstanding achievements of this age of engineering marvels. It's power rating of half a million watts only becomes significant when its complete coverage of America is considered. Without benefit of telephone wires, repeaters and the aid of fifty or sixty radio stations, it covers the North American continent. From the frozen tundras of the Arctic to sub-tropical America, the voice of this thundering giant is heard on regular schedule.

Its lofty 831-foot antenna mast "projects" programs to every section of the country with a signal intensity equivalent to that laid down, in any given area, by a local 5.000-watt station.

The potentialities of WLW, aside from its popular appeal, (which must depend upon its program material)

represent a new factor in the economics of broadcasting. The question uppermost in the minds of the broadcast fraternity is "What effect will the new superpower station ultimately mean to the developed chain system of broadcasting in America?" Will its complete and economic coverage of the American continent make it the Mecca of sponsored programs?"

Radio operators of stations throughout the country are taking a little consolation and solace from the fact that there are only twenty-four hours in the day, and

that there are only twenty-four hours in the day, and that the new station can handle only a given number of programs. Until other stations of equal or greater size are projected, there will be a sufficient business to go

around.

Its advantages, aside from the economic and commercial aspects, are numerous. To the listener its principal one lies in its ability of overcoming almost any static or atmospheric disturbance.

Three stations of the caliber of WLW, in the opinion of the most conservative observers of radio developments.

opment, would supply the national needs of the radio

audience. No one believes, however, that it will eliminate the local station, although it may change chain broadcasting as the latter is now understood. The local station serves its locality much in the manner of the daily newspaper and is inseparably a part of the area which it denies the station of the daily newspaper and is inseparably a part of the area

which it dominates.

This powerful unit of WLW is not an unprecedented. This powerful unit of WLW is not an unprecedented event; that is, not for Powel Crosley. He has been the exponent of superpower broadcasting in America. The new 500,000-watt station is the natural successor to a 20-watt station which Powel Crosley operated from the attic of his home in 1921. It is the old 8CR grown to "man's estate," Crosley's dream has been realized in the last thirteen years in his jump from a 20- to a 50-watt transmitter, then to a 500-watt, next to a 5,000, then to a 50,000 in 1931, and now 500,000.

The power it takes to operate this station is equivalent to that used during the course of a year to light the homes of a city the size of Albany, the capital of New York State; or Dayton, Ohio; or Hartford, Connecticut—and is equivalent to the power consumption of a city like Phoenix, Arizona for a period of five weeks.

The increased power from 50,000 to 500,000 watts has increased the signal strength of the station approximately 325 per cent, and extends its service area more than 1,000 per cent. Under favorable conditions WLW will be heard on the air anywhere in the world—America is just its back yard. Its antenna tower is 250 feet higher than the Washington Monument. The huge water-cooled tubes require 1,000,000 gallons of water a day, dissipating enough heat to service a large size apartmet building. The Goliath of the air took two years to construct, and cost \$500,000—a dollar a watt. and cost \$500,000-a dollar a watt.

THEME SONGS THAT "CLICK"

Fred Waring's Tag Melody, "Sleep"

R ADIO is not the originator of the theme song. In fact, certain theme songs have clicked before the advent of popular broadcasting. Fred Waring's tag melody, "Sleep," is a notable example.

Audiences at the Capitol Theater, New York, recently heard Waring's band play that theme song daily, just as dance crowds in pavilions and ballrooms years ago heard the Pennsylvanians begin an evening's entertainment with the now famous waltz tune that was once a hymn. Waring's "Sleep" not only clicked! It has lived!

Fred discovered the tune lifteen years ago at a dance at Penn State College. A visiting Negro band was blasting the tune in ragtime tempo. Recognizing the value of the number through the blare of brass, Fred asked the musicians for the title of the song and where it could be obtained.

"We doan' know, suh, wheh it comes from We sust plays it!" they replied.

Waring hummed the tune for weeks, keeping it fresh in his mind while he searched through stacks of music for the number. He found it—in a hymn book! It's original title was "Visions of Sleep" and it was written by Adam Geibel, a blind church organist who lived in

Adam Geibel, a blind church organist who lived in

Philadelphia.

Fred traveled to Philadelphia and called on Geibel, whose compositions total more than 1,500 hymns and piano numbers. Geibel gave him his original manuscript of the tune. Waring made an orchestration and adopted the music as the theme of the Pennsylvanians.

"Sleep" became a hit-number in 1924. The country was singing it, playing it, whistling it—and waltzing to it. The music is as much a part of Waring's Pennsylvanians as Fred or his brother. Tom—or Poley McClintock. Each time the band has an appearance before the microphone, on the stage or at a dance, "Sleep" has had a place on the program.

The composer of "Sleep" is dead now, but his spirit lives on in the heart of the leader of one of the most successful musical organizations in America. That is why the original manuscript of the hymn-jazztune-waltz hangs, framed, in an antique gold case in Fred Waring's

why the original manuscript of the hymn-lazztune-waltz hangs, framed, in an antique gold case in Fred Waring's private office in New York City.

Forty Years ago. Geibel wrote:

"Sleep, Sleep, Sleep—

How we love to sleep

At the close of day When the joys of the day fade away, And the memories sweet

And the memories sweet
Of the day repeat;
While we sleep, sleep, sleep."
Permission to reprint in Ranso Guine has been granted by Sherman, Clay & Co., San Francisco.
The sweetness of the words is surpassed only by him, who, in writing a hymn, unwittingly wrote a hit dance tune and the theme for a great band,

ES of BEST

-Armour Broadcast

Ed Wann: My . I was the wholet of a rull tection. Great me I have found he was a vere I by a sare ice. — Texaco

-Grennaniers Variety Show

Gene: Is Clift tight
Bill: Is he? He say tight dut evaluatine
he tiles a penny out of his pockets de
Indian blink at the glot! -Sinclair Minstrels

Jimmy Durante: I a to smcke quar-

Teddy Bergman: O ster closed Jimmy Durante: Y and steel, els vista, it is the form Chase & Sanborn Hour

to the ten-

McNamee: A conclessed detective!

McNamee: A conclessed detective!

Ed Wynn: That the 1 See said she
world the statt the while death and
nothing but the sleath — Texaco

Mrs. F: Oh wat a minute don't go!
Minute aways going away on leaving
me!

Snoop: I'm corry bet daty cos

Mrs. F: Ohrah care you leave me

son lette thing to remember you by?

Snoop: We to you can be my gass

eve I wint next to a tree you cond
bye Grennaniers Variety Hour

Fred Allen: Does t Papa know what a

Portland Roffa: Of course. There are the course to the course of the last he any idea of what a noun is?

Port: Oh was A noun is a larly who were made in the last one of those saving the course of the second the course of the

But Why Not?

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By Art Van Harvey, 'Vic' of Vic and Sade

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THE RULES:

WHO IS ELIGIBLE? This contest of open to exercise except em-part Raises tuide and their tem ex I sTREF

WHAT TO DO? Name the Radio scars represented by the carroom presures a pearing each week in lead of the Iwo petures will appear to each consecure usue If to are to the person along the person are to the person and the content will be to the person of the person and the person of the person of

WHERE TO SEND? Hold all picthe space (s. est. hall to be a 423. Pla record (cont. Chicago. With volte the sent a short letter of 20 words or a spring your of 22 words or as group your name and address and telling which of the 30 stars you like best and why All corres must be in by andmight aftern days after the date of issue containing the last set of

THE IUDGES: \$5,000 in cash prizes will be good by Radio Condition the press of who send in the best answers in accordance with interestrates A Committee of ludges will be appointed by Radio Conditional of the condition and its decrease reall matters will be final in the little duplicate awards will be published. be final or tall to awards will be paid

NO HARD WORK! This context To pre- ex - har tory out ofter to be even have to tray Red of Conda You has C por rease the pictures Rad o Conda may be examined tree at our offices, at hosaitest or at Radio Stations.

440 **BIG CASH PRIZES!**

1st Prize \$1.000

2nd Proze----- 500 Next 2 Prizes \$100 each 200 Next 5 Prizes \$50 each 250 Next 20 Prizes \$25 each 500 Next 50 Prizes \$10 each 500

Next 360 Prizes \$5 each 1.800 440 TOTALING \$5,000

NOTICE!

For back capies containing pre-vious sets of pictures in this captest see your newsdealer.

GET NEXT PICTURES IN NEXT WEEK'S RADIO GUIDE

ELISTEN

seaders as a pair in which to veice opinions and berty to speak free as LET'S GET TOGETHER letters to VOL Editor care of RADIO GUIDE, urged to seed a your paiograph when welling ar your letter from publication. RADIO GUIDE pholograph but well be as caleful as possible in elters are used in the order of their receipt

Wanted!-More or Less

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A Delay Explained

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Notice

These programs as here presented were as correct and as accidate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However emergence as that a se all the studios sometimes necessitate eleverth hour changes in program. Stings, time, etc.

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Sunday, May 13

Look for the Bell & for Re glous Services and Programs

CAUTION: if you use Daylight Saying Lime, add one hour to the hedules in these programs.

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Jacques Wolfe

KYW—Linese Bob with the Sunday Funness

High Spot Selections For Sunday

Time Given is Central Standard

1 CCp in Howard Barlow's Symphonic

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1 30 pm what warmer Roosevelt mother of
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7 1 2 m Valter A he NBC WENR

8 10 p m — Martine Schumann Heink and Harvey Hav NBC WENR

8 10 p m — Ha of Fame Jascha Heitetz veln gunt Ia Nat Se k et s or chester NBC WMAQ

8 30 p m Sy sydney quest star of Forty Five Minutes in Hollywood dramatized process of This your Princes Cal York screen repoler CBS WBBM

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9.50 P.M.

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     NBC II . . T & C WEAF WHAQ
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WDAF-L Fish Cortet
WOC-WHO-Serve Example recent (NBC)

10:30 P.M.
NBC-Example Reserve to estimate WABE WE
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KYW-Document Cortex to the WABE WE
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WCCO-Death Corte
      CMOX—June Division Or hestra
KMOX—Junt Division of hestra

11:00 P.M.

CBS—I's I purk and estra Wilk

KYW Ter Got's Division

WENR—Se and Sons Orchestra

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WENR—Se and Sons Orchestra

WENR—No Bird Roll of Orchestra

WIND—Director of the stra

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WIND—All Kills to Lestra

WTAM—Freeka Gos Orsetta

WTAM—Freeka Gos Orsetta
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     H 11:15 P.M.

KMOX—H 11: Value Orchestra

11:30 P.M.

CBS—Jack R. al. Censtra WRBM WCCO

WCCO

WENT—B 1 of Rocers Orchestra
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WENN-A in the Town
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WMAQ-Line Scient (relestra
WTAM-Self Prob. (relestra
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WLS—Fr., R. 7.

7.30 A M.

CBS—Mr. Lab Stevens, con-
, tr. W. PC a. NP. Ac. Mr.

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That, First Stree Buck (trio)
   W.W-Date 12.30 A.M.
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Monday, May 14

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WTAM—Hell has In a Vottle 6:15 A M.	n King
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WHAS-(ho v w t Dry Ins

WFBM-B, cakins Briba ret

WHAS-Ares Briba ret

WJJD-Ion v Pave Free

WOWO-Stell Person

8 20 A M
WJJD: For a second S.20 A.M

WLW-Lystock Repeats
8:30 A.M.

NBC-Today's thate describe sketch, with from Profit - Beys derivor and Water Wicker WJ/WJ WJD

CBS-Pres Rad Brown News WABC WOWO WFBM McC + WBBM

NBC-Pres Rad Brown News WABC WOWO WFBM McC + WBBM

NBC-Pres Rad Brown News WABC WOWO WFBM McC + WBBM

WON-Tropies Second New WABF

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WGN-Tropies Second New WAB
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(MONDAY CONTINUED)
    8.45 A.M

CBS Quitator Water The: WABC

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NBC - Harb B - New WMAQ

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CBS—1 WAR WIND WEEK

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WEW-His of France State
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HIGH SPOT SELECTIONS FOR MONDAY

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Time Given Is Central Standard:

100 pm — Rad o Guild Drama NSC WMAQ

545 pm — Mac Baer in Tax. NBC WENR

630 pm — Bind Crosby and among Givens orchestra (BS WBBM

630 pm — Rivard Crooks to William Dairs orchestra NBC WMAQ

64. pm — Bind Parasita Angel Comments NBC WLS

Comments NB
                          OC p m Reva Pence'e Anire Kosteanetz o hestra chorus (BS WBBM
20 p m M stret Show Game Arnold Joe Parsons basso Maple City Four, quartet.
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Har v Kogen band die 'r NBC WLS 7 30 pm Ex Lax Pesent The Big Show Helen Mencken guest artikl Gertrude Niesen, Erro Rajee's orclest a CBS WBBM

8 90 pm 5 nahony Or hent a Water Damrosch conductor NBC WENR 8 90 pm - Current on Contented Hour, Richard Borer great star Mogan Eastman's

Orthest & NBC WMAQ	
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WHAS- 1 1 ville	12.30 PM.
WLS—Three Box Arks	NBC-sales the met, we with Marson
WLW 1 e	CBS—Proving Service WARRENTO
WOWO-J IN IN BUT GUS2	NBC-tay on Jan die to sketch
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WGN—Good Health Iro and	KMOX—II VILIN
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M - Letick Revolts KM0X-11 30 A M. W.W. 11 30 AM. KMOX-N WBBM-N . P . Larer Hone WGN-B I V - Larer Hone WIND-S I N N WIND ! Wasa

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CONTINUED ON NEXT PAGE

No More Whiskey Drinking

Home Treatment That Costs Nothing To Try



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Tuesday, May 15

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(MONDAY CONTINUED)

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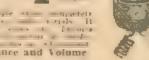
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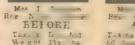
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BE FAT?







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Take R L Ad Tables 1 Ad for Weight 155 ha 60 4 3 ; 1 111

Stenderize Healthfully NEW EASY WAY AWAY WITH FAT

At Last! Scientific, Sane Slendering 3 to 5 lbs. Loss Per Week Guaranteed!

Sip Excess Fat Away

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11:00 P.M.

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WIND-Diek File Ochestra
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KMOX-Harry Vertis Orchestra

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WGN—Lecard Salves Mail Box

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8:45 A.M.

NBC—Betty Curber crabe a lake WEAF

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NSC—Betty Cocker code, glak WEAF WLW

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KYW—Hell Is Whit

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6 ov p m Jack Pearl he Baron Cliff Hair Van Steeden's eichestra NBC WMAQ.
6 1. a m East Ales, sketh CBS WBBM
6 10 p m — Evere t Marshall on one violon Atle', orchestra CBS WBBM
7 on m Fred Alpha, Revie come Historia Groupstra NBC WMAQ
7 oc p m — Nico Main Anne Ko teleneta o colo CBS ABBM
7 30 p m — Buln, and Aler comes Gry contined on the CBS WBBM
8 00 p m Et Sulvan no mas There Scamps V went tokes orchestra NBC WMAQ
8 0 p m — His y Rehman Juck Deenvis orchesta John B Keinedy NBC KYW
8 30 n m Abert Spading yound, Coorab Thomas Dailore CBS VIBBM
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12:15 P.M.

CBS—Reconce of platea Lieut. WABC KMOX

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WBBM—Jan F. L. as Orchestra

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WIND—Land M. Kets

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WTMJ-News History P.M.

2.00 P.M.

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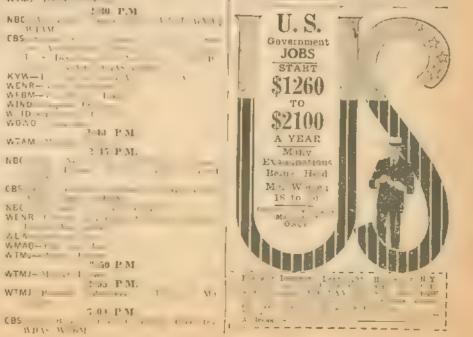
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KMOX—Single Reserv
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WGN - WIND-TH WMAQ WTMJ- 16.45 P.M.

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Thursday, May 17

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8:45 AM.	WIZ WEBF
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WHAS—Savites Lan

11:25 A.M.

WHAS—Savites Lan

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HIGH	SPOT SELECTIONS FOR THURSDA
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	n-Don America 531, Ward Gramatic sexic Eic Sagerquist's string orchestra
6 00 p	P.A. Vales Varily Hour, que " " a s and orche tra NBC WLW.
	-Emer. Dease and his G p Vo CBS WIND
6 310 p n	Presenting Milk Mathow Evelyn Ma Grand Medicers Quartet CBS WBBM
	Brash Villy Dir grame & program NEC No.3
	Captan Henry & Show Boat Lann Re Amerite Han haw Mousses in Janu
	und Gus Haerschen or e's NBC AMAQ
	r Field Walney, a her all Lane Sixtey, Babs Ryan (BS WBBM) r—Stooprage and Buoy, Con Glais coure ta CBS WBBM
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	ary and Gus Haeracten or e 12 N		
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	8 00 p. no. No La Bare I ra scenes from Chaure Source Deems Tay or Pau		
	man s orthestra ABC AMAQ		
	8 30 pm Dar Liane Claence Wheeler's orchest a CBS KMOX		
	9 00 pm Vera Van Foca ' CBS WIND		
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BILLID AS IIII Donce King of I unique by A the public of the first of

It'll be guest orchestras for the Wayne King commercial while the Waltz Monarch is on his vacation. Ted Weems, Hal Kemp, Sevmour Simons, Harry Sostuk and Charley Agness are some of those who will be heard.

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POUR NEXT TWELVE YEARS

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Friday, May 18

CAUTION: if you use Daytight time schedules

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KMOX : 6:00 1 M		
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KMOX-Ser nord Barren

HIGH SPOT SELECTIONS FOR FRIDAY

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(Time G. e. 1. Cont a Standard
see with the Roy Mary Low Contact Thibault and Gus
 1 OUp n -Ma as Matinee w' ... Ro. Mary Lou Co
Heer, ne s or testia NEC WMAQ
1 15 p m - T = P a boys six tards on two pines CBS WIND
5 10 p n - Geone Ge, win and vice 1 a NEC WENR
6 to the C e' with Jessia Dradocette NBC KYW
6.40 to C e' with Jes, is Druggrette NBC KYV
5.10 pm Etts Stott Wasse O Her Book De an orchestra NBC WLS.
6.30 pm The Court of Humor Rectors CBS NBBM
7.00 pm P Ha is orchest a leaf Per blues control NBC WLS
7.30 pm - 1.5 Vin ling Jeanne Lang Jack Despits or chestra CBS WBBM.
8.00 pm - 5 or Ou set in Stole, Till Stoud Be Told NBC WENR
8.00 pm - 5 tr Present Spot 9th Rock of CBS NBBM
8.30 pm - Jack Bethy Mary of vinisting Don Be or sorchestra NBC WMAQ
9.30 pm - Til Republican Reaction Senator Charles L Minary of Oregon CBS WBBM.
9.50 pm Gene and Gene comedy sketch; NBC WMAQ
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WLW-L s. 9-20 A.M.
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                                                                                                                          9.30 A.M. Stater Blacks Or-
     WIN Spin 1 11:00 A W | 11:00 A
        W.NO. 11 ...... , 9-40 A.M.
        CBS-1 - C WHAS WEBM WIND
      10:00 A M.
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     KMOX / Calk WBBM—II I Calk WGN N - I - F Music WHAS-- I WHND-- V
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10:40 A.M. WIND-Musicale Interlude

AFTERNOON MBC=M of Speed V a B veneral Sutton:
White Willy Will WDIF
CBS=(= P and Bill Seed) NCO kMOX WGN
WIBM
WBBM=F . cell i a c C = P and ride gos-NBC - 12-30 P.M.

NBC - 13-4 J. ... at c. exetch. WOC NBC - 13-1 k.Ch. r. ... at a Marien and J.m.

CBS - 4: Let at 0. Origin W.BC. WIND NBC-L. CBS—A. From the first transport of the first 12 50 P.M. KMGX + + Close = Typert 1.00 PM CBS-I I G M. WARE BY CO. The County Transfer of Transfe F Fin 1 *1 - + 1 t . M.E. Crane WLS 1 1 10 P M I f Ryst 1 15 P.M. · 1 1 ... MGN = ESPM V. SBM-1 00 F M. THE THE STREET C85 e to 600 to prantit

WIJD—C (1 to Creen randice) n 1 45 P.M KMOX I - 1. Tr, Jers Hick riz so-WGN-et + 1 h vs With Sox Bub WOC WHO Best I Care

2 15 P.M

NBC-I Care

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4-15 P.M.

KYW-P -- 1 5 25 P M. 5 30 P M. WFBM—, res, betwee Freede WJJD—Fred Reck organ t WLW—Mele, M stres WOC WHO—tree Acto Leepa co WTMI—He as the stress Get as band 5 50 PM. WOC WHO—The But 5:55 P.M.
WOC-WHO—S ado, Program NBC-A I term, otchestra, WEAF
WILL AND,
KMOX Me' das KMOX Ve das (Bs)
WBBM-, (Bs)
WCCO-1 c Tr class P.M.
WCCO-1 c Tr class P.M. NIGHT

NBC—Errel Salta versast Walter O Reefe;
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NBC—teners Jess Discrete sorrain and
quartet from Bully Mice Rettenless of Wid WIM WIM WAM RYW WIC WHO Tere vi (e Rest Broyle Wet WHO Rest WIN WIN BY WET WHO WAS BEEN ACTED BY TO THE REST BY THE BY THE REST BY THE The Control of the Post Orchestal Isothernowsky

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WERMAN ARRAY OF THE STATE OF THE ARRAY OF WTMJ--- (CONTINUED ON NEXT PAGE)

There Is Only ONE

RADIO GUIDE

The yearly subscription price is \$2.00

A Special Offer of Six Months' Subscription for \$1.00 has been extended throughout the "Name-the-Stars" \$5,000 Contest.

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(FRIDAY CONTINUED)

MBC-Mails Cit 6 30 P M WIT WINE WAR WENE WIT HAVE A Relations WABC WBBM KMOV T.

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WLV:- F F His sar won!



SPOTLIGHT REVUE COLUMBIA COAST TO COAST NETWORK

WFBM • 8 P.M CENTRAL STANDARD

8:00 PM

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NBC - No. That NET BE THE Follow

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KYW-1 - G -> Profer

WGN-Mercelet Les comme; Atthur Wight,

tem, Oresetta

WIND-Parson Spring

WIJD-The Pokint First rural music

WJJD—The Part First rule maste

8:15 P.M.

NBC—Nor Cryn Sort of the Madrers so

F WJ KYW

KYW—I tas Sort of

WENR—Nor I save sketch

WINTE Days I to diversity

WJJD—To save to see

WLW—He of Too City of the

CBS-Corfl (Scally 1 5, Stribling: WARC

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MOWO I 1

NBC-G P I Chombath, WEAF

KYN

CBS-T I COLOR WAB, WABN WHAN

WOND NBC-Y AND, Sketch: WENR WMAQ

WEAF APMI

KMOX-B P P.AN

WCCO-S I Men

WIW-Date Orchestra

WFBM-Trop Sea

WFSM-Trop Sea

WFM-Sea 7 Situal Inchestra

WHAS-t S I I W Musicale

WLW U TO M reses

WOW-I HAB BELON

WTAM-Frong and Hurture Low Walians

9:05 P.M.

KMOX-Sports Reporter

SMOX—Sports Reported

9:15 P.M.

CBS—Pres Rata Rata News: WABC WCCO
WFILM WIRTH WOO

NBC—GILLETTE PRESENTS GENE AND
GLENN COTTENT WHO WHO WHOF

NOT NAME OF THE WARD
WEND A CONTROL
WIND TO BARD
WHAS—B STOP

9:20 P.M.

CBS—It O P.M.

CBS—It O P.M.

CBS—It O P.M.

CBS—It WIBC WFBM

CBS—I + I O Sold WIBC WEBM

WE'VE KNOW Willy)

CBS—Carr Queter the Cyclaris OrchesWEBM

WENR-B F. 1 0 testra 9 30 P.M.

WENN-B ROLL OF STATE OF STATE

Saturday, May 19

CAUTION: if you use Davlight Saving Time, add one hour to the time schedules in these programs.

MORNING

WIS-Far dy Cute. Program 5:15 A.M. WLS-Beather, Make WJJO-NAST R Profile

WISO-Subject Process

WES-Fair Crise Process

KMOX-Holder From Rechange, "Uncle John"

Micros Wiso-Paper Rechange, "Uncle John"

WIW-body the Micros

WTAM-5, 15

WBBM-From I Levestock and Grain

Micros Losestock and Grain

M. M. S. G. 100 A.M.

KYW—M ment of the ment carriety
WBBM -Mary frace, brush Major Mae
WGN—Go., Morre
WIND—ser. Bord of consboy songs
W.S.-b. Bord
W.W. "I have frace processed with the mention of the

| 10.00 PM. | WEAR WOC WHO | WEAR WOLLD | WEAR WO

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WGN-Earl B en (b.) set

CBS—C 1 F to 15 P.M WHIS WOWD KMOX S TO SE RESTRICT
WCCO - tep-15
WTAM—S PROTEIN

WGN-Late Da ce (r e 1 11.15 P M

KMOX 12:00 Mid.

12:15 A.M.

W8BM-Hc : L 12:30 A.M. WLW-Dance Ordered 12:45 A.M. WBBM-Earl II des Ordered WLW-Ebeldy Gau, songs

WOWO-B cakfa () h WTAM-Reach and H and H with Vaughn King

WIAM—Herch a fill the with Vaughn King
6.15 A.M

NBC—Death To Will WMAQ

Borel S. B Beffman
A Low Jordan Frankli
Ci Mark to Proceed

WIND— to Willow Proceed

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NBC-V CONTROL WEAT WOC

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WLS- Pro Pro Pro

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WBC_IC B CORP IT COSTA GOOD WEAF

WAS A COSTA COSTA COND WEAF

WMJD_WWALL MARKET, ISMOJS Dance

B.

WB8M-R v. St. 8,00 4, 11

HIGH SPOT SELECTIONS FOR SATURDAY

(SATURDAY CONTINUED) 8 15 4.51.

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NBC-AL

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WBC-M

WTYM COLF WARF CAVA

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         NBC - CONDITION WHAT WEBF
       WIND 11 - ST 1 - ST WIND Comedy
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           CBS - LV
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       WCCO 8.45 AM

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WBBM CONTROL WIZ WMAQ

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10:30 A.M.
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CBS = 1 1 15 WARE WOWO WHAS
WERM Mickels
WDAF = co. Reports
WIND = loop At her, rengs
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930 a m - Jamor League of Chicago Program CBS VIBEM
630 p it - Monto Downey', Studio Part CBS VIBEM
630 p m Foxd Gibbons NBC VIMAO
                         7 90 pm. Gate St. privade Andre Ke tears of chestra CBS WBBM
                       7 X r m Donald Nows, tenory France Langford correcto NBC WMAQ.
7 SC p m Beatrice Fairfax diamatization. NBC WMAQ
7 45 p m Fra, and Blagginshi two planos CBS WBBM
                       8 00 pm Broadcast from Byrd Expension: W am Day's orchestra; Fred Crockett.
                                         CBS WBBM
                   8 30 p.m. - Axa Setzer plesent WLS National Barn Dance, Linda Paiker. Uncle Ezra:
Sparents the Westerness Maple City Four and other stars. NBC-WLS.
8-15 p.m. - Mischa Levilik concert plan st. NBC WMAQ
10 15 p.m. - Carefree Carnival, soloists; othestra NBC WMAQ
WJJD-I R x c s .et
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11:45 A M.

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NBC-Take of the late of damphrate of short stories WEAF WDAF WRBF WFAM WOC WHO WHAY Property of the late of the la
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12:40 P M.

Best ption of Baseball

12-15 P.M.

The Article direction

Red NEA Activi-WGN-C-W.10-1 V.LS-1 15 wowo-12 50 P M KMOY-12 55 PM . p i Obdelphia WEEM-R WOWO—A (S), 1.15 P.M. KMOX Free In. Clab M-1D | 1:25 PM. 1 30 P.M KMOX—I 15 PM.

KMOX—I 1 IC Do 25 V5 Chago
WIND—I 1 Was 2 X 2 Ph laWMAQ—I 1 Co Was 2 X 2 Ph la-WTM3—B 10 F 1 50 P.M. WTM3-N. F.:

2 90 P.M.

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(SATURDAY CONTINUED)

WTMJ B early M street vs. Colorbus at

NBC—Dir Carto, O ri WJ7 WKBF

NBC—The I Noc Dier chi Irei s program

Miss I alexar, director WEAF WDAF

CBS.

CBS Come & chark Rosser to y tirch a

KYW-M Crast Factors
WFBM-fact To et a Tres
WJJD M Fact Culties
WLW-May Albert Control
WOWO-Li de Jee

NBC-TS , NESS OF WAZ WEBF WEW WENR P . . P New

3 00 P.M

\$5,000 IN CASH PRIZES

For Solving

RADIO GUIDE'S NAME-THE-STARS CONTEST

START TODAY!

See Page 11

A Merry Musical **Outfit of Cowhands** That Rides in

EVERY

Saturday

Night

And Joins

KMOX-T - O. T KYW I' I - C - Drenestra WBBW I II - X Sea of Timbe

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WENR—Ita is Real solute
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CBS to transmission A. American Boy WBBW

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WDAF—b — rese Parase

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WGN T - y D bron — rest

WHAS—I k t l k bron — (1)

WHO—I — y Iberter

WKBF—I se te l — d Harrony (NBC)

4 35 P.M

WHAS—) a Mail I

WHAS—) ... Which we have the popular state of the body with well was wasted with the body with well were the body with well were well with with which we will will will be the will will be the will b

WMAQ—Travel Task 4.55 P.M.

KMOX—Sports Reserver
WOEWHO—Sports Reserver
S 60 P.M
CBS—I had to bost a WARG WOEO
NBC—IT to see a look WHO WIS F
KMOX—I to bost a WHO WIS F
KMOX—I to bost a WHO WIS F
KMOX—I to close to
WBBM—I to colored
WDAF see a look

THE WESTERNERS

WGN—Is Has lear, Orean WHAS V ... WIND—IS V ... W. IND TO THE WIND—IS V ... W. IND TO THE WIND WIND WIND WORLD V ... C. S. S. W. IND WOND—IS V ... V . WLW-0 - (**) 5 05 PM.

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5.40 P.M.

KYW-(h. se (luop ins i and passo

5:45 P.M

CBS—Cree Bare reches to WABC WHAS

WC FEMILY WHAM

WBBM—Class as and Assets

WEBM—Pract Carb

WGN—Prace Hills Fasenble

WJD—Free Back of Laist

WLW—Theorie A Laist Unit C Tak

WTAM—Energy Color of C Tak

WTAM—Energy Color of C Color

WTMJ—flee res Greenfers German band

NICHT

WDAF-M

6 15 PM

KMOX-M

David State Party ((BS)

WFBM-B

WGN-La - Clave Cab

WIND A Color State

WIND A Color State

G 20 P.M.

NBC-B at Fee t Bard, Karl Weiss, con
or By Mark Weiss, con
from Party William Norh

From Ware Weiss and Vitak

A Mark State (Later Mueller)

WTM1-5, F

6.30 P.M.

NBC-1 G. W. Control of WEAF WLW

WTM SMILL & W. M.

NBC-Har. Const. Small

Jordan Control of W.Z. KAW WKBF

WGN-Ser. Think of Long of Hara

WILD-Har. Control of Hara

WILD-Har. Control of Hara

WARC WHAS

B. dr. terror L. et St. Hazaptel 6 25 P.M.

WIND-W of It to to 6 45 P.M.

CBS Fig. Wasser songs WA
WING WHILL WHIM
KYW- Pers
WBBM-Her, Busser Orchestra
WCCO-M respons Zarah Sheine
WJJD-Fer Hask Hystery drains

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WLS-Rest Disk Party
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WBBM— In the 'O had,

WGN-17 , beauty

9:00 P.M.

NBC-1 Mr. Orchestra WEAF

NBC-I W. Orchestra WEAF

WILL VIE VIII

CBS- WARC KNOW WHAS

WCCO SERM

Some Consider has a My Upo

Both Strong My Upo

Both Strong My Upo

KYW—Tte Consider news
WBBM—First Market Strong CB\$
WMSN—Lar Burner Strong CB\$
WMND—Dall For schemetra
WMAQ—A Krales Orchestra

Hear them sing and play the roll-ching songs and sweet melalies of the western plains, mountains, bunk houses and corrals every Saturary night. More than 40 Radio Artists entertain you for a fell hour with old fashioned singing and dancing on this big radio variety show. Nothing clse like it on the sir. DON'T

SPONSORED BY ALKA-SELTZEB STATIONS WLS or WLW 8:30 P.M.

NATIONAL BARN

COAST to COAST

(SATURDAY CONTINUED)
WOC WHO-Late Name of the Control (NBC)
KMOX—STOTE R D FEE
CBS- ' 1 B. S. S. S. WARC KMOX
MBC : E E VELF WILM
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ANING - 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
WHAS-+ . S. 9.20 P.M.
NBC-Fire Markettes Orchestes: WEAF WIND MOUNT ABF C85-1 . Len Litles Orchestes. WABC WHIN KNOW WHYS
BANKING AND A COLUMNIA COLUMNI
NBC- e Mor Fred Months sketch, An-
WASF CBS-I tre Jack Line's Orn tra: WBBM
NBC F. Ratio Barray News WIZ KYW
WEN-1 - Lane & Orchestra
WIND—the item (trebestra WLS—(tre item) for the Bonners
WIW-Pa & C. Fe tra WOC WHO- Pa his Science Church WITMJ-Los Caballeros
9:35 P.M. NBC—Alreado 8 r., - Couhestra WJZ KYW
CBS—10 v 1 tree v Orloctra. WABC
MIND WEBM WHAS KMOX 4 1, A spect Association Pengram WIND-1-1-3 Min Tro
WLS-to it Bill's Neighborh Program
9:50 P.M. WGN—Jan G. Hers vinchests
9:55 P.M. WLW No. 10:00 P.M.
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10·10 P.M.
NB(- 10.15 P.M.
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WLS-> 10.70 P M
10 00 P M
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CBS-C 11 00 P M NUM IS COD
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PEEPING INTO THE STUDIOS

By Harry Steele

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Little Dabs of Gab

Little Dabs of Cab

Else Common Commo

12 15 A.M.

1 45 3 11

/-MAD---

WBBM-1



VIRGINIA REA will sing Devoe. Files des Cudz' as one of her solos Sunday May 13 during her appearance with Frank Munn Ohman and Arden, and Birtrand Hisch violinst, on the American Abbum of Familiar Music program at 7.30 p.m. CST

mater is now doing twenty three persons a new or the Message total of the

WMT News

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the past, is trying to sell a sponsor the idea of hiring Bing Crosby, the Mills Brothers and the Boswell Sisters for their new program Would they get listeners. I ask you?

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Chatter

Chatter

EVCH NOND (For 1) is memory and according to the control of the control

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AIRIAL

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PLUMS AND PRUNES: Story of Great Song

By Evans Plummer

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Old Maestro Ben Bernie's motion pie-

'The Great Magno" The story was of the toreat Magno." The stors was of the roman e of a flagpere sitter with a fin dancer subsequently its title became Thank Your Stars," and now our Sinta Monoa Bouldard kesholer reports the name is to be 'Shoot the Works."

Watch this column for hourly bulletins of the condition of the patient

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PETER PICARDI

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MR. FAIRFAX KNOWS ALL THE ANSWERS

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MORE BOOK PRIZE WINNERS



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Send Coupon For This Book of FREE PRIZES!

Just off the press! Radio Guide's New Prize Catalog. Tells how you can get bicycles, baseball goods, fishing tackle, golf equipment, zipper jackets, Boy Scout things, and many other fine Prizes-ABSOLUTELY FREE!

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Radio Guide

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Please send me your FREE PRIZE CATALOG and tell me how I can earn money every week with Radio Guide.

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KEY TO ASBREVIATIONS

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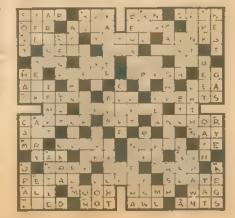
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SOLUTION FOR X-WORD PUZZLE

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YANKEE VERSUS BRITISH RADIO PLAN

Case for the British

(Continued from Page 5) programs. He thinks it is sad that a pro-

gram of aesthetic music should be inter-rupted to make way for a plug for an entirely unrelated commercial product.

Aside from these two aspects of radio itertainment. Mr. Eckersley finds that he has much to learn from a trip to these shores. He marvels at the grandeur of the infant industry, at the names radio has built up and the names it attracts from the stage and screen, and the large amounts of money it pays for disting-

"Our famous stage and screen art-ists appear over EBC air," be says, "but they do not receive the fabulous sums that your American artists do. Our artists appear before our microphones because they believe in broadcasting and, to some extent, in the resultant publicity.

"Our programs closely resemble the

sustaining programs on your air, al-though ours are longer. We seldom broadcast a program less than an hour in length, except in respect to ad-

"On the other hand." Mr. Eckersley went on, "we cover the field, I believe, as well as your broadcasting companies. Musical programs range from heavy symphonic to the lightest of dance music by the popular bands of the day. Popular comedians such as Gillie Porter find great favor in England. Gillie is as included. comedians such as Gillie Porter find great favor in England. Gillie is an individualist with an absolutely nutty line of patter. His act combines some of the qualities of your Stoopnagle and Budd. Joe Cook and Fred Allen. Mabel Constanduros, a versatile impersonator of the Cockney Englishman, has no counterpart I know on the American radio.

"We maintain a special features department which broadcasts current events of outstanding importance. We also present

outstanding importance. We also present news commentators, although gossip as

ruled out.

"Religious programs are given regular morning and Sunday periods, with repre-sentation for all creeds and denomina-tions. Political views are aired regularly. And the facilities are extended to radical and conservative alike.

"In the matter of drama we go much further than American broadcasters. Some time ago we presented Bernard Shaw's 'St. Joan' in its entirety. The radio adaptation was divided into two parts and presented in two programs on successive nights. Other full-length plays are presented regularly in the same manner." више шаппет.

American shows of the serial type Mr. Eckersley finds a trifle sentimental: Tear-jerkers in which families or individuals find themselves in difficulties too, too distressing for human endurance. Such pro-grams are "out" in England. No attempt is made to inject sob-stuff into a script, or

"Not that I find fault with such pre-sentations," he says, "because I believe they are popular with the American audience. But they would hardly get a break in Great Britain. I find that Americans as a class are simply more sentimental than the British."

He finds that American broadcasters are alike with their linglish cousins in their desire to present cultural programs. The

Americans experience greater difficulty in injecting culture into radio.

"But that's the wish of the audience," he declares. "People do not want to be educated against their will. England, however, is in a somewhat better position to operate as a cultural force because the operare as a cultural force because the BBC does not have to 'court' its audience by catering solely to its likes and dislikes. There is no attempt, however, to force culture down the English throat. "During the opera season at Covent Garden three operas are broadcast each week. Opera is also presented from Sadler's Wells, the home of opera in England. There are alternative programs however.

There are alternative programs, however, to which a listener can turn if opera does

out win his approval.

"There is a tendency in America," he continues, "toward the belief that wireless programs in England are poor. Such is not the case. To the American radio palate, used to great variety, they might seem to drag. Nevertheless, we present the best artists and the best entertainment available in the country, just as your broadcasters endeavor to obtain the best names for competitive programs."
He denies that the British method of

broadcasting might have a tendency to-

ward nationalism.

We have sought in every way," Mr. Eckersley states, "to keep our programs from going along one track. We promote cultural nationalism with programs in Welsh and Gaelic. But there is no propa-

west and craese. But there is no propa-ganda for one thing or another, as the word is generally understood."

Discussing British artists, Mr. Eckers-ley declares that singers and speakers ap-pearing on the air must conform to def-

"We do not ask that Americans appear-ing on our programs conform," he says, "but if they are British it's the King's English or nothing."

Before he sails again for England, Mr. Eckersley will have visited broadcasting studios in New York, Boston and Chicago, and will also have spent a week-end with professors in the music department of

He is intrigued by American dance bands. While in New York he hears a new one each night.

Case for Americans

(Continued from Page 5)

formalized education over the radio. don't think you can teach people over the radio that twice one is two, and twice two is four. It simply doesn't work; they don't take it.

"I think service to be only intrinsically fucative. People want to hear something new, I believe.

"At 4:30. I suppose, this education stops and a deadly sigh goes over the whole of Britain.

"At 5:30 we entertain the children They take off the depressed weather mask They take oil the depressed weather mask and become hearty in plus-fours. 'Good evening, children. Ha! Ha! Ha! It is very interesting. There is an aunt in it, too, and she says, 'Good evening, children.' Oh, it is awfully jolly,

"At 6 o'clock we have something quite exciting. We have jazz. Mr. Jack Payne (you may have heard of him) is really a first-class jazz band conductor. So good was he that he raised the whole populace

was he that he raised the whole populace to a state of enthusiasm over his broad-casts. He has now left. He has been sub-stituted by something that isn't quite as good. It was felt that he wasn't highly educative.
"At 6:15 there is the news, the second

general news bulletin, copyrighted by the Press Association and the Central News Bureau. That goes on until 6:30. There is no news allowed to be given until 6 That agreement was reached by the Press Association and the BBC.

"At 6:30, on both wavelengths, you can tune in every night to an announcer telling you the current price of fat pigs. In other words, about 60,000 kilowatts go out over all Britain announcing the price of

very heavy pork. "At 6:45, we have the Foundation of Music.' That has been going on for seven years. Of course, it does illustrate edu-catively what a very broad foundation

music is based on.

Sometimes there is a certain variation. On one wavelength there will be a band, and an orchestra on the other, and it is re-versed on different nights. There is some-times a choice between a drama, a mili-tary band, an opera—but only one act of an opera, never in full.

"At 10:30 you have some jazz music, and at twelve you go to bed.
"On Sunday there is no broadcasting until 3:30 in the afternoon. It stops about 5:30. It goes on again with a religious service at 7:30, and the whole program shats down at 10:30 with a religious service. Meanwhile, the listeners tune in the

Continent.

"You have perhaps gathered from the foregoing that I don't feel that the British system represents the high water mark of achievement in broadcasting. I don't. I believe that it was possible when we began, and had a public utility service to explore this medium in such a way that it would be a leading thing exploring the frontiers of thought—doing things which no other medium could do.

"I believed in it so enthusiastically that

"I believed in it so enthusiastically that I, at one time, believed that it was the best way of broadcasting. I even said in America that I thought so, Today, I believe that, while in theory it is vulgar to have commercial broadcasting, it is equally vulgar to have advertisements in

"I feel from the programs that I have heard in America, that they are absolutely first-class material. I believe that you have achieved a greater liberalism, a greatpower of expression of different points, than we in England.

"Inevitably, our public service broad-casting with Sir William Reith, a com-plete autocrat, will drift towards conformity, and there are people there who say we must on no account do anything that could possibly lose us our jobs. In consequence, if people are cautious and work toward conformity, they never achieve

SPORTCASTS C

SCHEDULE OF EVENTS

SCHEDULE OF EVENTS

(Shown in Central Standard Time)

SATURDAY, May 12: 3 p. m., Preakness Stakes,
NBCWJZ network; 3:45 p. m., Preakness Stakes,
CBS-WABC network. TUESDAY, May 15: 9
p. m., wrestling, WGBF (650 kc). THURSDAY,
May 17, 8:15 p. m., wrestling, CKCL (580 kc);
8:15 p. m., wrestling, WFBE (1200 k)c. FRIDAY, May 18, 8 p. m., wrestling, WIP (610kc).

FROM MOVIES to cabaret hoofing and

FROM MOVIES to cabaret hoofing and finally winding up as a radio artist is the fame seeking trail of Max Baer, otherwise known as the chap who will try to wrest the world's heavyweight boxing title from Primo Carnera in their tussle in the Madison Square Garden Long Island bowl on June 14.

As a build-up to this battle of the mastodons, Mr. Baer, of the California wild Baers, has signed to do a dramatic series which will emanate every Monday. Wednesday and Friday at 5:45 p. m. CST over an NBC-WJZ network from his training camp at Asbury Park, N. J. The sketch, titled "Tax," depicts the rise of a struggling cabbie, with Maxie, of course, in the leading role, supported by a cast of well-known stage and radio stars. If Baer comes through with the goods in the big scrap, he probably will close the final chapter with a "It was a great fight, folks, and I'm glad (puff, puff) I won."

"Taxi" will be sponsored by Goodrich, and John are anxions to learn whether the Inne II fracas will be aired, should be buppy to bear that a combined Red and Bine NBC network will bandle the

be happy to bear that a combined Red and Blue NBC network will hondle the action under the same sponsorship.

NEW YORK fight fans who depend on the radio to receive their puglistic enter-tainment are more fortunate than the folks in Chicago who are shut out from the scraps at the stadium by the management which refuses to put them on the air. All the big fights at Madison Square Gar-den have a mike at the ringside and their large bowl on Long Island will also have a few on hand for the Carnera-Baer affair Bill Wamby, former Cleveland ballplayer who now sportscasts for one of the Buckeye stations, pulled one of those fabled unassisted triple plays when in the Indian linear agreement services. in the Indian lineup several years ago Bob Elson and Johnny O'Hara admit that they took it on the chin from the White Sox president, J. Louis Comskey, when on the spring training trip to Pasadena, but they say that firm Gallagher, Windy City sports scribe, has nothing to razz about since they played poker with him, too.

OUITE A STIR will be created by the bangtails in the Toronto territory Saturday, May 19, when Woodbine Park, peer of Canada's racing ovals, holds its maugu-ral card of the 1934 season. This rates as one of the high spots of the Canuck sports program so stations CFRB (690 kc) and CKCL (580 kc) will handle the program for horse conscious sportsmen whose big interest will be the 83d running of the famous King's Plate, mile and a quar-ter gallop for Quebec bred and owned

SINCE THE baseball season is the big thing in radio broadcasts and there sure-ly are as many, or even more radio listeners who tune in this on form of amuse-ment than turn to orchestras, comedians and so on, why not a contest some time to pick the favorite mikeman of baseball There also are a few who specialize fans? There also are a few who specialize in other sports, such as hockey and horse racing, who might come in for a few votes. In the east such topnotchers as Fred Hoey, Clem McCartby, Ted Husing and Graham McNamee have a large following. Midwest fans flock to the radio when Pat Flanagan, Hal Totten, Harry Heilman, Jack Graney, Johnny O'Hara, Bob Elson, "Speed" Harrington and a few others are down for duty, while the south and far west have a number of sportcasters who should deserve national rating. should deserve national rating.

Ranio Guine will pay one dollar for each contribution published in this column.
Address your communications to Bulls and Boners Editor, e-o Ranio Guine,
423 Plymouth Court, Chicago, Ill. None will be accepted which does not give the
date, the call letters of the station, and the time

April 23, WOW; 10:03 p, m.— Announcer: "This news comes to you direct from the files of the United States Doily."—Earle Koeble, Plattsmouth, Ne-

April 12; WCCO: 12:42 p. m.-Announcer: "Take a teaspoon in a glass of water each morning. You'll notice the difference right away." - Dorothea A. White, Eau Claire, Wisconsin.

April 3, WWVA; 6:15-p. m.— Announcer: "Simply phone and an Od-orless driver will call."—Mrs, Ralph Klug, Clairsville, Ohio.

April 11, WGY; 6:25 p. m.— George Roberts; "Our next group of songs will include Wait Till the Sun Shines Through Nellie".—Mildred E. Dol-

April 15, WLW: 9:43 p. m.— Announcer: "Be sure and wash your

hands off before applying the lotion,"-Mrs. Lulu Routson, Ada, Ohio.

April 19, KFAB; 9:51 a, m.-Announcer: "This byttin was sung on Trimity Sunday on which the author died for the first time."—Helen Michelke, Amona. South Dakota.

April 20. WJZ: 9:32 p. m.—
Announcer: "We are going off the air until the Fall. We ask you to use Woodbury Face Powder for the last time this season."-W. Hertz, Brooklyn, New York.

April 22, WMAQ: 2:44 p. m.— The Gardener: "You can have a garden The Gardener: "You can have a garden even under the most adverse conditions, and that's what I hope you will have."— Edwin Knapp, Bloomington, Illinois

April 21, WBBM; 1:10 p. m.— Eddie Cavanaugh: "Sue Roberts has hazel brown hairs and dark brown eye,"— May H. Maxsen, Cassopolis, Michigan.

FAVORITES HOLD THE LEADS NEARING END

remaining in which to cast votes in the Star of Stars
Election, ballots continue to be received in quantity.
Favorites in all four groups still hold their leads. There
still is time for the leaders to be toppled from their
positions, but only the votes to come, in a "Garrison
finish," will decide.

finish, will decide.

Work continues to progress on the four medals to be awarded the winners. And designs are under construction for the certificates to be given to every member of the winning program, and to every member of the winning orchestra.

Ine Penner Bing Crosby Eddie Cantor Jack Benny

Ben Bernie Will Bogers

Rudy Vallee Frank Parker Lanny Ross Gertrude Niesen

with the last stretch of the Election so close at hand—June 1 is the closing date!—interest centers upon the standing of the teams. Burns and Allen have a lead that could be wiped out any day, to give place to their close running mates. Amos 'n' Andy. The likelihood of that event seems pale, however, considering the number of votes received daily by the favorites in this group. Burns and Allen have their own vast number of staunch supporters.

The standing of the individuals to receive one hundred votes or more in each of the groups, is as follows. Tellers report that during the week just closed, one new program and one new team have been added. Watch these newcomers grow! Attend closely, too, the increases in the totals listed for the foremost candidates during the next two weeks, as greater and greater num-

STANDING AMONG THE STARS:

James Melton Connie Boswell Donald Novis

Cheerio
Albert Spalding
Irma Glen
Little Jack Little
Kate Smith
Ireene Wicker
Irene Beasley
Floyd Gibbons
Edgar Cheest

Favorite Star's Official Ballot

There are _in my family: I own my home _: rent a house _: rent an apartment_

I am checking the type of radio program that I like best. Popular Musical__; Classical Musi-

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, care RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. This convenient size will allow the ballot to be pasted on a one-cent postcard

I own my own car_; I do not own a car; My radio is __years old and is a_

cal ; Comedy ; News ; Dramatic sketch ; Lecture ; Religious ; or My NAME IS: Miss Mrs.

and

74,370 56,834 27,863 25,630

supporters for them rally to make their favorites' showing even stronger.

If you have not yet cast your vote for your air

favorites, don't delay,

All entertainers, orchestras, programs, and teams have been on the air since October 1, 1933, are All entertainers.

Balloting closes June 1, 1934. Awards will be announced as soon thereafter as results can be verified.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard.

In it you will find a few questions that will help us to get better acquainted. However, your vote will not be invalidated by your failure to answer all the questions incorporated in the ballot. Vote Now!

Multiple Voting Excluded

The tellers in Radio Guide's Star of Stars Elec-The tellers in Kadio Guide's Star of Stars Election will accept only those votes which bear within themselves evidences of genuineness such as may be supplied by a written signature. No vote will be counted that is unsigned or that shows unmistakable evidence of having been spuriously signed. There can be no group voting, unless each member of the group acts as an individual in casting his or her ballot.

STANDING AMONG THE PROGRAMS: Fleischmann Chase and San-born Show Boat Chevrolet 60.045 34,814 32,646 26,243 Chevrolet Sparton Old Gold Pubst Blue Ribbon White Owl Woodbury One Man's Family Sinclair Minstrels Armour Ford WLS Barn Dance Myrt and Marge Lady Esther Camel Caravan Seth Parker Today's Children Eno Crime Clues Hollywood on the 3.118 2,742 2,408 Air Cities Service 2,366 March of Time 2,290 First Nighter 2,259 Dangerous Paradise 2,252 Carefree Carnival 2,024 Kaltenmeyer's Kinder1,844 1,723 garten Metropolitan Opera Kraft Death Valley Days Big Show American Album of Familiar Music Breakfast Club 1,449 Breakfast Club Texaco Amos and Andy Swift Revue Hour of Smiles General Tire Wheatenaville Betty and Bob Nestle 1,316 1,307 1,298 1,085 STANDING AMONG Wayne King Guy Lombardo

Roses and Drums Melody Moments Cutex Aragon-Trianon Buck Rogers Cheerio
N. V. PhilharmonicSymphony
Vic and Sade Cadillae Easy Aces Yeastfoamers Easy Aces
Yeastfoamers
Hoofinghams
Gems of Melody
Wizard of Oz
Soconyland Skrich
Voice of Experience
Warden Lawes
Byrd Expedition
U. S. Marine Band
Painted Dreams
Pontiac
Musical Memories
Farm and Home Hour
Carnadion Contented
Father Coughlin
Goldbergs
Crazy Crystals
Red Davis
Richard Himber
Sally's Studio Party
Royal Gelatin
Corn Cob Pipe Club
Junis Facial Cream
Forty-Five Minutes in
Hollywood
Rar X Davs Forty-Five Minute Hollywood Bar X Days Just Plain Bill A. & P. Gypsies Terraplane Clara, Lu 'n' Em Firestone Chesterfield Edwin C. Hill Orphan Annie Gene and Glenn THE ORCHESTRA

THE ORCHESTRAS: Ben Bernie Rudy Vallee Fred Waring 32 880 Richard Himber Jan Garber Glen Gray Rubinoff Paul Whiteman Eddie Duchin Hal Kemp Ozzie Nelson Little Jack Little George Olsen N. Y. Philharmonie N. Y. Philhar Phil Harris Cab Calloway Isham Jones A. & P. Gyps Frank Black Jack Denny Walter Blaufuss Ted Fiorite Philadelphia Symphony Abe Lyman Ted Weems Harry Sosnik Harry Sosnik
B. A. Rolfe
Walter Damrosch
Carlos Molina
U. S. Marine Band
Don Voorhees



Nancy Kelly, from a recent photograph, showing her pleasure at being the child who has received a greater number of votes than any other youngster in the Star Election

Gus Arnheim Bernie Cummins Joseph Koestner Heinie and His Gren-

418

anny

itte

U. S. Army Band	909	Enric Madriguera
Cumberland Ridge		Xavier Cugat Maurie Sherman
Runners	890	Maurie Sherman
George Hall Rosario Bourdon Buddy Rogers	840	Gus Arnheim
Rosarto Bourden	826	Bernie Cummins Joseph Koestner
Buddy Rogers	788	Joseph Koestner
Ulis Haenschen	720 693	Heinie and His (
Lennie Hayton Smith Ballew	677	adiers
Danny Russo	615	Joseph Fasternach
Ted Lewis	598	Morgan L. Eastm Boston Symphony
Don Bestor	590	Noble Sissle
	573	Jacques Renard
Harold Sanford Harry Kogen	512	Emery Deutsch
Charlie Agnew	488	Minneapolis Sym-
Duke Ellington	475	nhony
Claude Hopkins	456	Victor Young William Daly
Erno Rapee	399	William Daly
Joe Sanders	388	Harold Stern
Vincent Lopez	386	Howard Barlow
Will Osborne	358	Ted Black
Vincent Sorey	353	Bob Haring
STANDING	2 43000	NG THE TEAMS:
	76,425	Marx Brothers
Burns and Allen	69,911	Pappy, Ezra, Zek
Amos and Andy Myrt and Marge	19,727	Elion
Mills Brothers	18,687	Al and Pete
Mills Brothers Olsen and Johnson	13,085	Phil Harris and
Stoopnagle and	201100	Ray
Budd	11.794	East and Dumke
Benny and Mary	11,794 10,236	Goldbergs
Gene and Glenn	9,749	Fred Hufsmith an
Baron and Sharlie	5,672	Muriel Wilson
Dragonette and		Munn and Rea
Parker	4,606	Eddie and Fanni
Molasses 'n' Janu-	* ***	Cavanaugh
ary	4,439	Lasses and Honey
Maple City Four (clair Quartet) Boswell Sisters	Sin-	Jones and Hare
Clair Quartet)	4,052	Eton Boys Tom and Don Mike and Herma
Boswell Sisters	3,856	Jom and Don
Landt Trio, White Betty and Bob	3,801	Since and Doller
Hitz and Dawson	3,100	Sims and Bailey Joe Penner and
(Gall and Dan)	3.073	Stooge
Baker and Bottle	3,065	Trio Romantique
Easy Aces	2,904	Billy Bachelor an
Vic and Sade	2,708	Janet Freeman
Tom, Dick and	100,000	Mary Lou and La
Harry	2,704	Ross
Don Hall Trio	2,704 2,504	Breen and de Ro
Sanderson and Cru	m-	Bill and Ginger
It	2,276	Fray and Braggio
Shutta and O'Keefe	2.210	Vagabonds
Cantor and Wallin	g -	Asher and Jimmie
ton	2,191	Reis and Dunn
Marian and Jim	2,044	Joe and Batisse
Lum and Abner	1.745	Kings Jesters
Hoofinghams	1,474	Gene Arnold and
Mac and Bob	1,264	Commodores
Clara, Lu 'n' Em	7.170	Allen and Fennell Judy and Jane
Revelers Quartet	1,116	Spencer Dean and
Ed Wynn and Gra- ham	1.004	Dan Cassidy
Pickens Sisters	1,003	Flayboys
Allen and Hoffa	960	Three X Sisters
Pratt and Sherman	887	Today's Children
The second second		LUCING D CHILDREN

Will Rogers	3,602	Irene Beasley
Vera Van	3,465	Floyd Gibbons
Roy Shelley	3,371	Edgar Guest
Jessica Dragonette	2,786	Smith Ballew
Phil Baker	2,432	Mary Darling
Jimmy Fidler	2,420	Mary Small
John L. Fogarty	2,286	Fred Hufsmith
Al Joison	2,286 2,211 2,184	Gracie Allen
Bradley Kincaid	2,184	Myrt (of Myrt and
Edwin C. Hill	2,051	Marge)
Ed Wynn	1.900	Phil Harris
Gene Arnold	1.879	Milton J. Cross
Annette Hanshaw	1,694	Nino Martini
Jack Arnold	1,631	Richard Crooks
Don Ameche	1,592	Frank Munn
Ethel Shutta	1,510	Marge (of Myrt and
Fred Allen	1.503	Marge)
Wayne King	1,345	Happy Jack Turner
Wayne King Tony Wons Alexander Woollcott Ralph Kirberry	1,315	Boake Carter
Alexander Woollcott	1,287	John McCormack
Ralph Kirberry	1,227	Arthur Boran
Jack Feari	1,203	Jack Denny
Guy Lombardo	1,153	Alan Rice
Lowell Thomas	1,103	Walter Winchell
Russ Columbo	1,101	Baby Rose Marie
Russ Columbo Tito Gulzar Lulu Belle	1,045	June Mcredith
Luiu Belle	1,070	Walter O'Keefe
ramer Coughlin	1.029	Raymond Knight
Voice of Experience	1.004	Eddie Albert
Morton Downey	987	Buddy Rogers
Conrad Thibault	922	Buddy Rogers Allyn Joslyn Jerry Baker
Ruth Etting	891	Jerry Baker
Alice Joy	886	Ed MacHugh
Jackie Walla-	827	Red Davis
Nancy Kelly Richard Maxwell	819	"Skinny" Ennis
Richard Maxwell	809	Pat Flanagan
Lawrence Tibbett	802	Isham Jones
Elsic Hitz	779	Pat Barnes
Phillips Lord	764	Art Jarrett
Uncle Ezra	754	Harry Steele

My favorite radio performer is: _ 2. My favorite orchestra is:

3. My favorite program is:

I LIVE AT: _

4. My favorite radio team is: _

MARY LIVINGSTONE

As She Appears Under the

MIKEroscope

By Lee Mortimer

MARY LIVINGSTONE had accepted Jack Benny "for bet-ter or for worse," One day when he needed

ARY LIVINGSTONE had accepted Jack Benny "for better or for worse." One day when he needed a stooge for his vaudeville act, and elected her because she was his wife and the first person at hand, she consented. She figured that nothing could be worse than stooging. That was six years ago. She's heen stooging professionally for Jack Benny ever since. But in private life he's her stooge.

Mary was born in Seattle, Washington. She has one brother and one sister. Her sister is married to a theatrical man. Mary blames her sister's husband for launching her on a stage career. She went to school in Vancouver, and graduated from high at the age of lifteen. Then her folks moved to Los Angeles, where she went to business college. She used to be able to type a hundred words a minute, but now she says it takes her five minutes to pick out one word.

When she was seventeen Mary took a job as a hosiery and lingerie buyer. She liked that. She has a passion for lingerie, tailored stuff; has drawers and drawers full of filmy things nowpinks and blues especially.

After a year Mary quit her job and became a home girl. She was always a popular kid, invited to a different party every night; liked to dance, and still does on every occasion. She never tries to lead her partner, but gives him a dirty look if he steps on her feet; thinks Jack is a dvine dancer.

Jack first crossed her path when he was appearing in the Orpheum Theater in Los Angeles. Mary's brother-in-law introduced them. Jack took her out a few times, but the conversation was not particularly serious. Mary didn't think so much of her future husband the first time she saw him. But she adores him now.

Her radio debut came about in this manner: A couple of years ago, shortly after Jack first went on the air with George Olsen and Ethel Shutta, the script was short one night. Jack decided to fill in with their vaudeville act. He and Mary did. After that Mary remained off the air for a few weeks, but when people wrote in to ask who the girl was, she got her part back. In win





Mary Livingstone



Gracie lives immediately above her, and if they had a dumb waiter they could carry on dumb-waiter conversations. This way they have to use the house phone.

Attractive dark brown hair, large brown eyes and dark complected—that's Mary.

Radio Guide will place some celebrity Under the MIKEroscope every week. Save the picture on this page, There will be 52 in a full set. This is the fifth. You will get one picture a week for an entire year, To every person who sends to Radio Guide a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; but the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in Radio Guide next week

HOW LANNY FOUND HIS TONGUE

By Lanny Ross

TiksE days, after the development of radio to its present high point, most people would agree that it is a real career in itself. But I believe that many of the network stars hold the opinion that theater and motion picture experience helped them to be finer radio performers. I know such experience helped me.

Before I went to Hollywood, to cite a concrete example, it was thought advisable not to permit me to speak my own lines on the "Show Boat" hour. I wanted to do the stint, of course; but I could not convince my client that I should be allowed to do it. IESE days, after the development of radio to

lowed to do it.

However, when my client and others saw my work in "Melody in Spring," in which I sang—but

also acted a role!—they gave me the complete job of doing "Lanny Ross" on the hour. That meant acting as well as singing before the mike. The added experience and result spoke for themselves.

Even childhood appearances on the stage gave me a knowledge of technique that helped my first radio work. And for several years I sang with the Yale Glee Club; that taught me a great deal about audience reaction to some

Yale Glee Glub; that taught me a great deal about audience reaction to songs.

Later, when I discovered that three years on the radio without a visible audience was allowing me to go stale, I went back to the theater between my weekly Show Boat broadcasts. And personal appearances sharpened up my radio work. Before an audience an artist must be "on his toes" every second. I'm all for a broadened experience for best radio work!

WATCH NEXT WEEK'S ISSUE of RADIO GUIDE

For Original Stories by Two Famous Orchestra Leaders

FERDE GROFE

ROGER KAHN

And Many Colorful Features About Radio Stars with Exclusive Photographs

Radio Guid AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

TELLS WHAT'S ON THE AIR-ANY TIME-DAY OR NIGHT



In This Issue:

\$200,000,000 SPENT EVERY YEAR FOR THE ENTERTAINMENT OF LISTENERS

DOES GIANT
STATION SPELL
THE END OF
CHAIN RADIO?

"CALL OF THE CHILDREN" BRINGS BEST LOVED MOTHER TO THE AIR

YANKEE VS.
BRITISH
BROADCASTING

